

February 15, 1969

Mrs. Leanne Heath
HEATH GALLERY
62 Ponce De Leon Avenue, N.E.
Atlanta, Georgia 30308

Dear Leanne:

Just a little note to inquire whether the shipment of drawings has arrived in Atlanta. We haven't heard a word from you, nor have we received the signed blue copy of the consignment. Of course, we are assuming you have been busy preparing the catalogue, publicity, and hanging the show, but would love to know that all is well.

Won't you please be good enough to sign and return the receipt, drop us a little note bringing us up to date, and when ready we would love to see the catalogue.

Best regards from Mrs. Halpert and myself.

Sincerely,

Murray M. Wax

MMW/me

March 18, 1969

Mr. David M. Haas
1070 Grant Place
Boulder, Colorado

Dear Mr. Haas:

In answer to your undated letter, please be advised that we only retain our records for a period of ten years, and the catalogues to which you refer would require a great effort to locate.

May I suggest that you contact the Archives of American Art at 41 East 65th Street in New York. They have microfilmed most of our records, and may be able to help you with other pertinent data relative to your research on Ben Shahn.

Sincerely,

Murray M. Wax

MMW/me

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 17, 1969

Mr. George Knox, Chm.
Department of English
University of California, Riverside
Riverside, California 92502

Dear Mr. Knox:

Your letter arrived today, but I regret that I cannot answer your specific questions. The only records I have that may be of help to you, are enclosed herewith. We had this biography printed for a similar occasion. This may give you some leads to other publications.

Sincerely yours,

EGH:fm
Enclosure

LESTER AVNET

1271 AVENUE OF THE AMERICAS NEW YORK

February 27, 1969

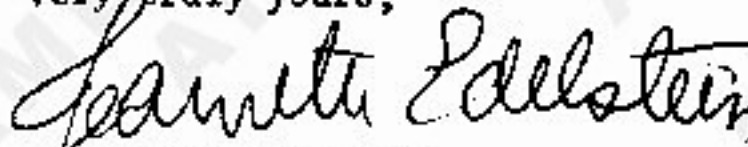
The Downtown Gallery, Inc.
465 Park Avenue
New York, N.Y. 10022

Gentlemen:

Enclosed you will find a check for the amount
of \$5,000.

We are returning to you the Stuart Davis
"Hightstown Turnoff" as per our recent telephone
conversation.

Very truly yours,



Jeannette Edelstein
Secretary to Lester F. Avnet

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

February 20, 1969

Sold To:

Mrs. Margaret O'Neil Freer
24800 Community Drive
Cleveland, Ohio 44124

One (1) Pastel and Crayon Drawing by ROBERT OSBORN
entitled, THE SAINTS COME MARCHING IN, 1959
No. C37, Size 12 $\frac{1}{2}$ x 11

\$ 250.00

5% N.Y.C. Sales Tax 12.50

PAID IN FULL

\$ 262.50

DL1

Taken With

Mr. Freer - Purchase slip
invoice

SAN JOSE STATE COLLEGE

SCHOOL OF HUMANITIES AND THE ARTS
Department of Music

1385 Lexington Dr. #2
San Jose, Calif. 95117
2/3/69

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith;

For the past few weeks California has had nothing but rain, rain, rain! But because of it the countryside looks green again - just like in the East.

Not much new here except the strike by some (not me) professors and students at the college. It is a sad sight to see this sort of thing happening.

Wanted to ask you if you would give me a current retail evaluation of my Dove, "After the Storm", 1922, 18 x 24" oil and metallic paint on wood. This is for insurance purposes. Thanks.

Hope the gallery business is going well for you this year.

Best wishes,
Bob Nichols

125 SOUTH SEVENTH STREET, SAN JOSE, CALIFORNIA 95114 (408) 294-6414

Purchased 6/20/67
#22/01 \$7500 ac

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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DOWNTOWN GALLERY 465 PARK AVENUE

NEWYORKCITYNEWYORK

*Are these
shipped?*

I HAVE TAKEN CARE OF INSURANCE SHIP PER
INSTRUCTIONS VIA AIRBORNE

KAWAKAMI

- 2 -

I am sorry to put you through this routine, but a law is a law.

I hope that you and Sandy are well and happy and that I will have the pleasure of seeing you both here in the very near future.

With fond regards to Sandy and you,

As ever,

EGH/~~new~~

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ACC, Box 7340
Abilene, Texas 79601
February 9, 1969

The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sirs:

I am preparing an American history paper entitled, "The Artist Lashes Out at Abuses of Power" about American twentieth century artists' social comment and criticism in their work. The period which especially interests me is the time of the Depression. In addition to writing the paper, it will be necessary for me to present the material with illustrations. What material would be available from the Downtown Gallery applicable to this period? I would especially be interested in slides of major paintings, though I could also use prints if no slides are available. Could you please send me any available material or, if none can be sent now, inform me of the available material. Also, if you know of another museum which might be able to help me, could you please inform me of that. The artists whom I will definitely be discussing include the following: Ben Shahn, William Gropper, Philip Evergood, Fletcher Martin, Max Weber, Reginald Marsh, George Grosz, Jack Levine, and Alexander Brooks.

I would greatly appreciate any material you can send me on the above artists or on any others painting social commentary in this century. Thank you very much.

Sincerely,

Jill McDonald

Jill McDonald

not to publishing information regarding sales transactions, senders are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JEFFERSON GALLERY

1014 NORTH DOHENY DRIVE
LOS ANGELES, CALIFORNIA
90069

17 March 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith,

Just back from a few hectic days in La Jolla with my parents (my Father is hospitalized there and he is in the last stages of cancer).

Anyway, I checked with my answering service and returned a call to my so-called big-client, Mrs. Burt Borman, and chatted with her for 20 minutes or so and discovered that she had just been in New York and had been able to get into the gallery to see you and check out some of the DOVE paintings. Very clever lady, as she asked me my opinion of ARRANGEMENT (the oil and wax emulsion painting) and what I thought it would be worth.

I was a bit annoyed with her - particularly since I've spent so much time trying to educate her about DOVE, you, the history of Dove's work, etc., etc., - so I told her that if she was buying it from me (as I had been commissioned to get the best available DOVE for her) that she'd have to pay at least \$20,000 for it. Her reaction gave me the clue that perhaps she got a better price."

A month has passed since your last letter re: the DOVE exhibit....time passes, I'm a little confused and greatly disappointed. Tom Tibbs is anxious to have the show if it materializes. So we continue to wait.

I hope that the waiting is not due to illness on your part and that things are going along with less complications than before. Keep well, keep your strength and keep in mind that there are a lot of us who love and cherish EGH.

Fondest regards,

Tom

TELEPHONE: 213 275-5963

CABLE ADDRESS: JEFFGAL

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

H A R R Y N . A B R A M S

I N C O R P O R A T E D

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK, N. Y. 10019

March 4, 1969

The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir:

We are preparing for publication a book on
Abraham Rattner by Professor Allen Leepa
and request your permission to reproduce in
black and white a painting in your collection:

Lake Landscape, 1953

Would you be kind enough to sign and return one
copy of this letter, indicating how you would
like the collection to read also.

We are also in need of a photograph of this work
and would appreciate it if you could send us,
and bill us for, one black and white print.

Thank you very much for your cooperation.

Yours sincerely,

Nancy Glassner
(Miss) Nancy Glassner

Permission granted: _____

Collection: _____

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March 7, 1969

Mr. Gilbert Harrison
3556 Macomb Street, N.W.
Washington, D. C.

Dear Mr. Harrison:

The duplicate check sent in by Mrs. Harrison was turned over to a temporary bookkeeper for entry. At that time I did not realize that it was a duplicate. When I discovered it was, I asked her to tear it up - but, from the mistakes she made in other areas during her brief stay, I am prompted to ask you to notify your bank to stop payment, just in case she deposited it by mistake... although I think I recall marking it void. I am sorry to put you to this trouble, but do want to be sure it is taken care of properly.

I hope you and Mrs. Harrison are enjoying one of my favorite paintings - and I look forward to seeing you on your next trip.

Very best regards.

As Ever,

EGH/

February 14, 1969

Mrs. Enid K. Dillon
8162 Kirkwood Drive
Los Angeles, California 90046

Dear Mrs. Dillon:

Your letter arrived when I was off on a lecture trip. Although my assistant set the picture aside, I did not get to your letter until a few days ago.

The painting was in the "reserve" department, and we would be very happy to ship it to you shortly. The price is \$1,600.

Please let me know whether you want it shipped immediately, so we can take care of the matter. I will send you an invoice in advance, and credit your down payment.

Incidentally, although we have planned a one-man show of the new Brodersons, they said so fast, we decided to drop the matter and wait for another group of later pictures, which will not be seen by the public, or anyone in advance. When we hang the show, and have many marked "sold", the later visitors have an idea they must be the best examples of the artist's works. Jean agreed that we should wait for the next group for an exhibition as soon as he has enough work available.

I shall look forward to hearing from you shortly, and we will take care of the matter immediately upon receipt of your deposit.

Sincerely yours,

ECH:fm

Not to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 14, 1969

Mr. Harry Bach
520 Fifth Avenue
New York, N.Y. 10036

Dear Harry:

Enclosed is a form from the State of New York
Workmen's Compensation Board. Mrs. Halpert asked
me to send this to you and to inquire what it means.

Would you please be good enough to take a look at
it immediately so that no fines are imposed and so
that The Downtown Gallery employees are adequately
covered.

Thank you and best regards.

Sincerely,

Murray K. Wax

Enc.

ART
DEALERS
ASSOCIATION
OF
AMERICA,
INC.

175 MADISON AVENUE
NEW YORK, N.Y. 10022

February 7, 1969

Ralph F. Colla
Executive Vice President and Counsel
Gilbert S. Edelson
Secretary and Treasurer
Phone: (212) 8-7800 (Area Code 212)
Telex Address: Artdealas, New York

Board of Directors:
Harold C. Milch, President
Frederic V. Thaw, Vice President
Richard Cole, Jr., Vice President
Roland Balay
Andre Emmerich
Alan D. Gurskii
Stephen Hahn
Sidney Janis
Hilpe Marder, Philadelphia
Frank Perls, Beverly Hills
Ex Officio (Ex-Presidents):
Alexandre P. Rosenberg
Pierre Matisse
Klaus G. Perls

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York 10022

Dear Edith:

It is a great pleasure for me to confirm to you the decision of our Board of Directors which Klaus Perls and I told you about a few days ago.

Because of your long and distinguished record as an art dealer in New York City and your immeasurable contribution to American art and American artists, the Board has decided that you personally shall be an Honorary Member of the Association for life. It was our great pleasure to offer you this honor and we are equally pleased that you have accepted it.

We hope that your Honorary Membership will be a long, prosperous and happy one.

Sincerely,

Harold C. Milch
President

HCM:bs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 6, 1969

Mr. James C. Duane
RCA Service Company
207 South Sartain Street
Philadelphia, Pennsylvania 19107

Dear Mr. Duane:

In reply to your inquiry, Stuart Davis did do a silkscreen entitled PASS ROCKS in 1939. Our records indicate that this edition was sold out completely and therefore, I regret I cannot be of any help to you.

Further, his widow removed from the Gallery the few remaining prints (mostly lithographs) to give to their son. She will not release them under any circumstances.

Sincerely,

EGH/umw

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THE CHASE MANHATTAN BANK

National Association

535 Fifth Avenue, New York, New York 10017

HARRY M. LYTER *Vice President*

March 20, 1969

Mr. Murray M. Wax
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Wax:

This will refer to your letter of March 14 in which you inquired as to the current officer for the Downtown Gallery. This account is currently being administered by Joseph M. Dillon, Custody Officer. Mr. Dillon also administers Edith Gregor Halpert's account.

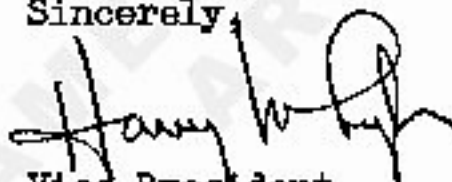
We do not seem to have in our Custody area an account for the Edith Gregor Halpert Foundation and if this is under another name please let me have it and I will research it for you further.

In any event, any communications you wish to direct to the Custody area concerning your account should be sent to

Mr. Joseph M. Dillon, Custody Officer
The Chase Manhattan Bank N.A.
1 Chase Manhattan Plaza, 23rd floor
New York, New York 10015

If I can be of any further service to you in this matter, please let me know.

Sincerely,


Vice President

VEW



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TELEGRAM - Sent Feb. 13, 1969

To: Eugene B. Adkins, Tulsa, Oklahoma

PLEASE TELEPHONE THE DOWNTOWN GALLERY FOR A
SPECIFIC APPOINTMENT TO SEE THE MARINS WHEN
YOU ARRIVE IN NEW YORK

E. G. Halpert

FINE ARTS GALLERY OF SAN DIEGO
FINE ARTS SOCIETY OF SAN DIEGO

MARCH 28, 1969

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, N. Y. 10022

DEAR MRS. HALPERT:

WE ARE INDEED DELIGHTED THAT WE MAY INCLUDE THE
PAINTING "NONE OF SKULL" 1962-63 IN OUR MORRIS BRODERSON
RETROSPECTIVE EXHIBITION.

WE UNDERSTAND THAT THIS PAINTING IS NOT FOR SALE.
WE ARE NOW PLACING WALL TO WALL INSURANCE IN THE AMOUNT OF
\$5,000.00 AND WILL CONTINUE THIS UNLESS WE HEAR FROM YOU
THAT IT SHOULD BE INCREASED. THE AMOUNT WAS SUGGESTED BY
JOAN ANKRUN.

WE WILL PRESUME THAT YOU WILL ARRANGE FOR THE
CRATING AND SHIPPING AND HAVE THE FIRM YOU USE BILL US FOR
SAME.

WE WILL EXPECT TO RECEIVE YOUR PAINTING ON OR
BEFORE APRIL 15.

PLEASE FIND ENCLOSED OUR LOAN FORM, ONE COPY
FOR YOU AND THE ORIGINAL TO BE EXECUTED AND RETURNED TO US.

WE ARE MOST EXCITED OVER THE EXHIBITION AND CATA-
LOGUE. WE WOULD LOVE TO WELCOME YOU AS A SPECIAL GUEST AT
OUR PREVIEW, APRIL 25TH NEXT FROM 5:30 TO 7:30 P.M.

MANY THANKS AGAIN.

VERY SINCERELY,

Warren Beach

WARREN BEACH

WB:AB

April 3, 1969

Mr. James Pilgrim
Curator
The Corcoran Gallery of Art
Washington, D.C. 20006

Dear Jim:

Just a note to ask you to please add the following names to the invitation list for the opening of the Storrs Exhibition:

Mr. & Mrs. John A. Lowe
2727 29th Street, N.E.
Washington, D.C.

Of course, if there is a fee please charge me.

Thank you.

Sincerely,

EGH/mw

March 24, 1969

Miss Dori Watson
52 Morton Street
New York, N.Y. 10014

Dear Miss Watson:

As much as I would like to be of assistance
to you, I cannot help in this situation, as
we no longer serve as agent for the two artists
you mentioned, and therefore, cannot give
permission for any photographs to be used.

As you know, Ben Shahn has just died recently;
and Georgia O'Keeffe now lives in New Mexico.

Sincerely yours,

EGH:fem

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

March 7, 1969

Mr. George J. Perutz
11405 St. Michaels Drive
Dallas, Texas 75201

Dear Mr. Perutz:

I just discovered that I failed to acknowledge your wonderful gift which I enjoyed myself as well as sharing together with guests from time to time.

I was hoping to see you in New York, and I am writing to you now not only to thank you but also to suggest that you come to see our new show which is hung but has not been announced. It will run for about six weeks. It is called "The Performing Arts", which includes paintings, sculpture, drawings, collages, etc. by our entire roster plus some other works that I have purchased from time to time directly from the other artists. I think you will enjoy it greatly as the overall exhibition is really most exciting.

Very best regards.

Sincerely yours,

SGH/mm

cc: Miss Enid Klass

see next
sheet

April 4, 1969

National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Attention: Mr. Harry Lowe

Dear Mr. Lowe:

The enclosed papers from the Security Storage Company of Washington arrived here yesterday, and we do not understand what it is that they are referring to nor why they should be billing us for the freight on this consignment.

I am not certain; however, I believe this refers to the consignment for the Sheeler Exhibition which originated at the Smithsonian Institution, and as you know all shipping charges for such an exhibition are payable by the consignee.

Would you please be good enough to follow this through for us. I cannot find any of the papers to which they refer and am certain had they arrived here we certainly would have signed them and retained some kind of record.

Thank you for your help in this matter.

Sincerely,

Murray M. Wax

MMW/me
Enclosures

GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. • ALBANY, N. Y. • NEW YORK, N. Y.

BOB L. ENSTEIN, C. P. A.
JACOB SCHULMAN, C. P. A.
ROBERT L. DORFMAN, C. P. A.
HERWIN S. GREENE, C. P. A.

97 NORTH MAIN STREET
GLOVERSVILLE, N. Y.
12078

February 1, 1969

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10021

Dear Edith:

In reply to your recent letter, nothing is due on your personal taxes until April 15. Rest assured that I will be down to see you and pull together the required information so that your returns will be prepared well before the April 15 deadline. I will be in touch with you in the near future letting you know when I will be in New York.

With regards, I am

Sincerely,

Bob

RLD:MJ

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1, 1969

Edith Gregor Halpert Foundation Inc.
c/o Hoffberg & Oberfest
475 Fifth Avenue
New York, N.Y. 10017

Dear Sir:

I am an Assistant Professor of Art currently on leave of absence from Nazareth College of Rochester with a Guggenheim Fellowship for creative sculpture.

I have recently moved my studio to New York City. This letter is to inquire about grants or financial assistance from the Edith Gregor Halpert Foundation. Please advise.

Sincerely yours,



Anthony John Sorce

Studio: 15 E. 17th St.
N.Y.C. 10003
924-0834

Apt: 210 E. 15th St.
Apt. 1F
N.Y.C. 10003
533-8194

April 9, 1969

Mr. Donald Morris
Donald Morris Gallery
20082 Livernois
Detroit, Michigan 48221

Dear Mr. Morris:

In going through some folders during these busy
days, I came across a notation to the effect that
we gave you three (3) photographs of Stuart Davis
paintings in which you were interested.

As I have heard nothing further from you, I am
taking it for granted that these may now be re-
leased.

Won't you please let me know your intentions in
the matter.

Sincerely,

EGH/maw

February 25, 1969

Mrs. Mary Rehn
24 Jerusalem Street
Brooklyn, New York 11201

Dear Mary,

I owe you an apology for being so slow in payment for the O'Keeffe painting, which belonged to you, and was brought in by Bill.

No one - and I mean no one - would believe what has been going on in New York in relation to employees since Lindsay came into office, plus the snow and garbage situations.

At last, I called upon a friend who did some bookkeeping for me many years ago, and I am now enclosing a check for the picture. The situation became involved because the painting was very badly damaged, as you know, and had to be framed as well. These expenses were paid for by us, so that you could receive the original figure.

I regret that I do not have your telephone number, as I would have communicated with you earlier. I still would like to have it, so that I can phone you to ascertain when we can meet.

Meanwhile, my affectionate regards,

EGH:fem
Enclosure

sent check
1/23/69 to Mrs. Rehn
\$1666.67
ER

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES HANITHAS
DIRECTOR OF THE GALLERY

638-9211
AREA CODE 202

April 10, 1969

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Just a quick note to correct an error that I made. I inadvertently left the Storrs Abstract Figure (bronze, c. 1934, 35"h.) off the list of works that I sent you. We would, of course, like to borrow it for the show.

I am enclosing an amended list of works. Ollendorf is handling the shipping and will pick these up Monday, the 14th, or Tuesday, the 15th.

I hope to get to New York again before the opening. If not, I will look forward to seeing you here.

Sincerely,

Jim

James F. Pilgrim
Curator

JFP/edc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2/3/69

Dear Sirs:

While attending Pingree
School in South Hamilton,
Massachusetts, my History
of Arts course requires that
each member of the class
give a verbal report
upon an artist. Since
I have chosen Robert Osborn,
I was hoping that you might
be able to help me.

While I was visiting
the Addison Gallery in Andover,
one of the workers in the gallery
gave me your address. So, could
you please be so kind as to
send me any available informa-
tion on Robert Osborn. If
there is any such, my ad-

March 22, 1969

Mr. James Pilgrim
Director
The Corcoran Gallery of Art
Washington, D.C. 20006

Dear Jim:

We are having a great many requests for various shows all over, some of which include works by John Storrs.

It is imperative, therefore, for you to send us as soon as possible a list of all of the items which you will want for the STORRS EXHIBITION so that we can hold them for you. Please be sure to include all of the details - medium, date and size on the listing as it will a great deal easier for us to work with that material compiled in this way.

Thank you and best regards.

Sincerely,

EGH/mmw

SINCE 1861

Gump's

Agencies in:

BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MEXICO CITY
MUNICH
NEW DELHI
PAPEETE
PARIS
TAIPEI
TEHERAN
TOKYO
VIENNA

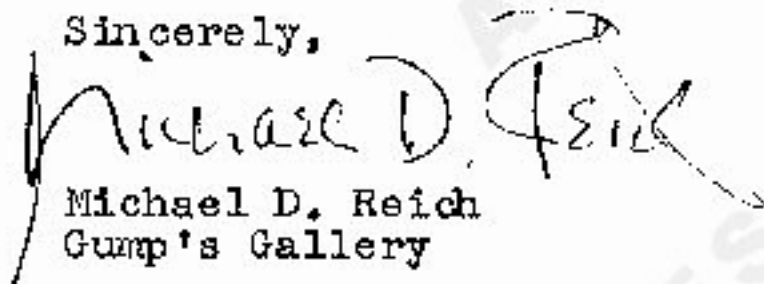
22 March 1969

Mr. Murray M. Wax
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Mr. Wax:

Thank you for your letter of March 13 regarding the Mark Tobey gouache, LIGHTS, which I have referred to our Controller, Mr. Per Nevard. He has advised me that the insurance is taken care of, and we shall look forward to receiving the painting at your earliest convenience.

Sincerely,


Michael D. Reich
Gump's Gallery

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IOLANI SPORTSWEAR, LTD.

1218 Kona Street, Honolulu, Hawaii 96814 • Telephone 536-0826 • Cable Address: "IOLANI"



31 March 1969

Mr. Murray M. Wax,
Downtown Galleries
465 Park Avenue
New York, N. Y. 10022

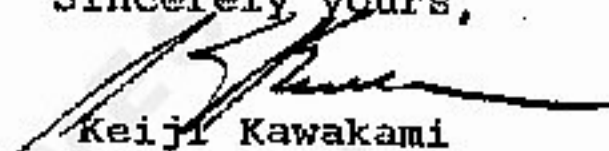
Dear Mr. Wax,

Please straighten out a charge for \$35.00, plus \$5.50 of insurance, etc, that I had to pay. Airborne Freight Corporation was trying to get some information on these charges for me, but they said they could not contact you.

The air freight charge amounted to \$28.45, so the total came to \$68.95. I have already paid the total amount. However, no one including Airborne how the \$35.00 plus came into being.

Your letter of verification will be greatly appreciated.

Sincerely yours,


Keiji Kawakami

*Kiyomi
of Hawaii*
DIVISION OF IOLANI SPORTSWEAR, LTD.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

- 2 -

never have anything but a group show during June when so many New Yorkers commute to their summer homes and do not have time to visit galleries.

Meanwhile, my love to you-all,

EGH/mmw
Enclosure

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March 31, 1969

Mr. H. L. Yochum, President
Capital University
Columbus, Ohio 43209

Dear Mr. Yochum:

Please forgive me for being so late in my reply, but I have been out of town and have just gone through my accumulated letters.

Today, being a holiday, I could not make the reservations, but I certainly shall arrange to be in Columbus on Saturday evening and will register at the Christopher Inn so that I will be on the campus considerably before 2:00 pm. on Sunday.

Enclosed you will find a photo for which you asked previously, and biographical data will follow shortly together with a recent catalogue which has many illustrations of the works of art we lent for the occasion.

My height is 5 feet 2½ inches, and the circumference of my head is 21 inches.

I look forward to this occasion - and it will be a great pleasure to meet you.

Sincerely,

EGH/mmw
Enclosure

P.S. I can decide on Saturday whether I can extend my stay at the Hotel for an additional night and will advise them accordingly in time.

THE CORCORAN GALLERY OF ART
WASHINGTON, D. C. 20006

JAMES HARITHAS
DIRECTOR OF THE GALLERY

April 4, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Mr. James Pilgrim has added another Storrs sculpture to his list of works to be borrowed from the Downtown Gallery. It is Abstract Figure, 1934, bronze, 35" high. I have here enclosed the necessary loan forms for the piece. Could you please sign and return the forms at your earliest convenience.

I thank you for your kind cooperation.

Sincerely,

Martha Morris

Martha Morris
Registrar

encl.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. • ALBANY, N. Y. • NEW YORK, N. Y.

BOB L. EASTEN, C. P. A.
JACOB SCHULMAN, C. P. A.
ROBERT L. DORFMAN, C. P. A.
MERWIN S. GREENE, C. P. A.

97 NORTH MAIN STREET
GLOVERSVILLE, N. Y.
12078

February 21, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10021

Dear Edith:

I plan to be in New York next Friday, and will
stop in to see you to get your 1968 tax data.

Sincerely,

Bob

RLD:MJ

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March 26, 1969

Mrs. Joan Ankrum
ANKRUM GALLERY
657 No. La Cienega Blvd.
Los Angeles, Calif. 90069

Dear Mrs. Ankrum:

Mrs. Halpert is away from the office; however she
did mention to me that she had spoken with you about
Morris Broderson's painting NUN OF THE SKULL, 1962-3
being in question for an exhibition.

Would you please be good enough to give me all of the
necessary information: where it is to go? For how
long? and the necessary address etc.

Please also note that this picture is Not For Sale
however I am sure Mrs. Halpert would be happy to loan
it providing the gallery or museum to whom it is going
will cover the shipping charges as well as insurance.
I mention this to you now as this is a very large oil
painting 72" X 72".

I shall await further information from you.

Sincerely,

Murray M. Wax

MMW/mm

4/23/69 Sent to: Fine Arts Gallery of San Diego
Balboa Park
San Diego, Calif.

Att: Mr. Donald Hinkman
Exec. Curator

GEORGE J. PERUTZ

11405 ST. MICHAELS DRIVE

DALLAS, TEXAS 75230

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 7, 1969

Miss Edith Alpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

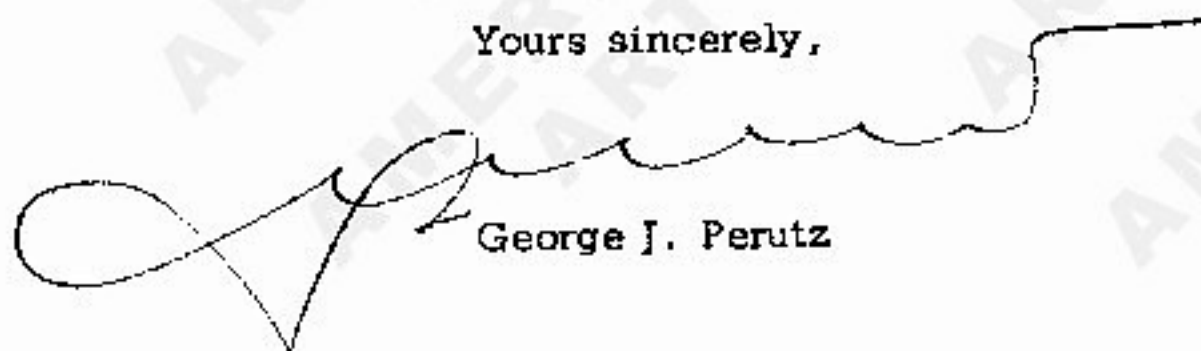
Dear Miss Alpert:

With reference to your statement of April 1st on which you are showing a balance of \$500.00 in my account, as you know I sent you a check for this amount back in December 1968. The check is in your office because it was stapled to my letter to you and you received my letter. It has just been mislaid, and I think that a thorough search will recover it. My records reflect that the check has not been cashed yet.

Now if you cannot find my original check after another thorough search, I will send you another check, but I must have a letter from The Downtown Gallery that if the original check I sent to you in December is cashed by anyone at any time in the future, you will reimburse me for the over-payment. The fact that payment was stopped on the check is meaningless because if someone unscrupulous cashes it, I am liable for it.

With kindest regards, I remain

Yours sincerely,



George J. Perutz

NORMAN
HOLMES
PEARSON
231 HGS
YALE UNIVERSITY
NEW HAVEN CONN

March 10, 1969

Mr. Murray M. Wax
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mr. Wax:

Thank you for your letter of February 26th. The illustration by Demuth was drawn for McAlmon's Distinguished Air, but was so far as I know never published. It is signed by Demuth with the year 1930 and the notation that it was done for this particular volume. It is a water color, rather large and was in the Demuth show of 1966.

I shall be most grateful for any help you can give me in obtaining a photograph of this which can go with McAlmon's archives.

Very truly yours,

Norman Holmes Pearson

Professor of English
and American Studies

NHP/wh

*As I recall the picture is of a man in white tie
with his arm about a sailor as they look at
a Brancusi and are looked at by a more
conventional heterosexual couple.*

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searchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 5, 1969

→ Mr. William H. Speiller
Jacobs and Speiller
Woodward Building
Washington, D.C. 20005

Dear Mr. Speiller:

Mrs. Halpert gave me your letter of October 1, 1968 so that we could check the two items by Ben Shahn that you are interested in at our warehouse.

Please be advised that we have now made a check there and neither of these pictures is in the group there. As you probably know, we no longer represent Mr. Shahn or his estate, and I am afraid unfortunately will be unable to help you secure them.

Mrs. Halpert sends her best regards.

Sincerely,

Murray N. Wax

MNW/me

F
for to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 50 years after the date of sale.



GENEVIEVE AND DONALD GILMORE ART CENTER:
KALAMAZOO INSTITUTE OF ARTS
314 South Park Street, Kalamazoo, Michigan 49006

Phone 349-7775

March 10, 1969

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I am enclosing the photograph of the "Landscape with Drying Sail" that you loaned Mr. van Hook. Our committee has decided not to purchase this painting. However, we are still interested in a major work by Stuart Davis, and we would be interested in seeing such a work if it should become available.

We look forward to hearing from you.

Sincerely,

Harry Greaver, Director
Art Center

HG/cak

enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 14, 1969

Mrs. Joan Ankrum
ANKRUM GALLERY
657 No. La Cienega Blvd.
Los Angeles, Calif. 90069

Dear Mrs. Ankrum:

We are in the process of redoing some of our books and cannot find any copies of the photo of Morris Broderson's mixed media painting FALL RIVER LEGEND I, 1966 - Size: 27" X 32".

Mrs. Halpert has asked me to write to you to obtain two black and white glossy's of this work.

Thank you in advance for your kind attention to this request.

Sincerely,

Murray M. Wax

MMW/me

4/23/69 - Spoke to Mrs. Ankrum. Pictures will be sent this week

(mmw)



**GENEVIEVE AND DONALD GILMORE ART CENTER:
KALAMAZOO INSTITUTE OF ARTS**
314 South Park Street, Kalamazoo, Michigan 49006

Phone 349-7775

February 20, 1969

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

As you requested I am returning the Stuart Davis catalog that Mr. Charles van Hook borrowed. Also, I am returning several photographs you were kind enough to send.

I am saving the photo of "Landscape with Drying Sail". We are presently considering this painting as a possible addition to our permanent collection.

Thank you very much for the kindness you showed Mr. van Hook.

Sincerely,

Harry Greaver, Director
Art Center

HG/cak

not to publishing information regarding such transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JEFFERSON GALLERY

1014 NORTH DOHENY DRIVE
LOS ANGELES, CALIFORNIA
90069

EGH - 2
2/17/69

I see that ART IN AMERICA is doing an article on John Storrs in the May-June issue entitled REDISCOVERY OF JOHN STORRS. They damn well better give you credit for all that effort (Edward Bryant is writing it).

Rushing off to La Jolla in the a.m. as my Father isn't expected to survive through the week. He's been "terminal" with cancer for over 5 years now and at last we approach the last day.

May I advise sending the DOVE works via Santini again with instructions to ship via EMERY AIR FREIGHT. They are very efficient and watch each crate carefully and make everyone who handles it sign as it passes through.

Maybe I should direct my ESP vibrations into VOODOO practice as regards Danenberg.

With love and concern,

TBM/

February 3, 1969

Mrs. Joan Wenzel
Assistant Curator
AVNET, INC.
Time & Life Building
Rockefeller Center
New York, N.Y. 10020

Dear Mrs. Wenzel:

I have just returned from a trip, and found your letter upon my return.

Enclosed, you will find the only material we could find in our file, aside from the permanent Archive records we maintain.

Sometime during this week, we will try and have a photostat made of the catalogue, NEW YORK CITY, and send it to you.

Sincerely yours,

EGH:fem

Enclosures

February 12, 1969

Mrs. Joan Ankrum
Ankrum Gallery
657 North La Cienega Blvd.
Los Angeles, California 90069

Dear Joan:

I am sorry but the bookkeeper did not come in until today and is leaving for two weeks vacation. When she returns we can give you a more detailed accounting.

The total on which we have been paid adds up to \$7,758.34, but I am enclosing a check for \$10,000.00 since you were eager to get as much as possible. The purchase invoices will be mailed to you after they are entered in the ledger, and as soon as we get some additional payments against the partially paid items - in other words, \$2,241.66 as the advance against the outstanding accounts.

As I told you, the poorer group of collectors pay fairly promptly and the rich ones hold out indefinitely- and, in my current condition I don't even have the energy to dictate letters; particularly since the new secretary is not equipped to attend to such matters. She, like the bookkeeper, is in the new generation and they have no dedication to what they are doing. Even now, our porter (the third in succession) was released today because he did not wish to hang pictures or put them in the proper racks. I have someone who is really working at the problem of locating someone who is equipped in all of the three categories. You are very lucky indeed not to be living in New York! As soon as I recover my old tempo, I imagine that life will be much more simple.

Did you have an opportunity to talk with Morris about April or May for his one man exhibition? Those are two good months in the art world, and we

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February 23, 1969

Mr. Harry Greaver
Director
Genevieve & Donald Gilmore Art Center
Kalamazoo Institute of Arts
314 South Park Street
Kalamazoo, Michigan 49006

Dear Mr. Greaver:

Thank you for returning the catalogue and photographs; this was very thoughtful of you.

I am very pleased with the fact that you are interested in the Davis painting, LANDSCAPE WITH DRYING SAIL. For your information, there are very few Davis oils, belonging to the estate, available, and I would encourage you to acquire this painting at its original price of \$25,000., even if you have to purchase it on the installment plan.

Please give my best regards to Mr. van Hook; I look forward to having the pleasure of seeing you at the Gallery when you are next in New York.

Sincerely yours,

EGH:fem

March 7, 1969

Mrs. Leanne Heath
HEATH GALLERY
62 Ponce De Leon Avenue, N.E.
Atlanta, Georgia 30308

Dear Leanne:

I checked to ascertain whether you had finally sent us the blue copy of our consignment invoice for the show we sent to you on January 30th and I find that despite the "follow-up" this has never been received, and naturally I am disturbed since our records are not up to date. Please be a good girl and mail it to me immediately.

I am curious, of course, about the reception of the show in Atlanta. Also, would you be good enough to send me copies (photostats preferably) of whatever reviews appeared in the press.

With fondest regards,

Sincerely,

EGH/maw

UNIVERSITY OF CALIFORNIA, RIVERSIDE

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

DEPARTMENT OF ENGLISH
RIVERSIDE, CALIFORNIA 92502

March 14, 1969

Mrs. Edith Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

I am writing you at the suggestion of Peggy Babcock. Currently, I am writing an article on "Hart Crane and Joseph Stella: Conjunction of Painterly and Poetic Worlds." I begin with Bron Weber's little chapter and fill out the canvas with much-neglected details. I am eager for any information about Stella-Crane connections, friends they may have had in common, meetings, etc. I just recently got a copy of the Katherine S. Dreier publication, STELLA, Société Anonyme (1923). Not much to it, however. I have also been given permission to quote from Stella's "Autobiographical Notes" (Whitney Museum). Etc. Do you know anything of Stella's friendship with Gaston and Isabel Lachaise? Crane was close to them and apparently carried around a sculptured Seagull, which he alluded to as "The Bird." Also, recently I turned up a puzzling little matter in regard to Crane's poem "Interludium." Looking again at THE SCULPTURE OF GASTON LACHAISE, I find (No. 81) that "La Montagne" is dated 1934. The significance of this is that Weber's edition of the Crane poems prints a subtitle: "To 'La Montagne' by Lachaise." I have sent off for a copy of 1924: A Mag. of the Arts, because "Interludium" was printed in that journal in July 1924, p. 2. I always thought that "Interludium" dealt with "Standing Woman" ("Elevation") (date?). Can you help me on this. Again, whom did Stella know that Crane might also have known? I am particularly interested in Stella's bridge motifs.

Sincerely,

George Knox
George Knox, Chm.

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✓
F

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

March 14, 1969

Mrs. Edith Greger Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

The Marin Exhibition will close next week and we are planning to return the two water colors which you so kindly lent on Wednesday, March 19. If this date will not be convenient for you, would you kindly telephone me collect.

Thank you very much.

Sincerely yours,

Gertrude Toomey
Registrar

GT/BL

HEATH'S GALLERY

62 PONCE DE LEON AVE., N. E. • ATLANTA GA. 30308 TELEPHONE 875-1468

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March 18, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Please forgive me for my delay in sending back the signed copy, and I hope you realize that only very unusual circumstances permitted this to happen. Believe it or not, I was taken with pneumonia and this added more than enough chaos to the opening and preparation of the exhibit. I am just back at the gallery today so you can imagine the difficulties of David handling the entire exhibition as well as handling the new people who work here.

There has been a great deal of interest in the show particularly among the small area museums who truly appreciate the historical significance as well as the beauty of the drawings. Very honestly they cannot afford these pieces, and I would love seeing them owned in this area partially to encourage the collecting of fine pieces rather than the junk they buy. Edith, can you offer any of these at a lower price for these museums? I understand your position and am asking this as a significant favor to our region, but as a personal friend do not do what is impossible for you. The encouragement needed in this section by small museums is startling.

Read the review of your exhibit on the performing arts. Good for you! Did many catch the subtlety of it?

I am enclosing the catalogue. The printer left out hunks of information but I think we will live through all the events of the month. I will write in more detail when I am feeling a little better. Please let me know if anything can be worked out in prices for the smaller museums, perhaps one of the Doves?

With kindest regards,

Leanne B. Heath

Leanne B. Heath

ma/LH

Mrs. Edith G. Halpert

-2-

February 3, 1969

Your travel and all other expenses would, of course, be paid by us. Our honorarium is \$500 for the three-day period. We realize that this is not a large honorarium, but our colleges are not wealthy and their lecture budgets are less adequate than we could wish.

You have many admirers among our faculties who are eager to have their students hear you. I hope very much that you will be able to accept our invitation. Since we hope to set the schedule and publish the brochure soon, I would appreciate hearing from you at your earliest convenience.

With cordial regards, I am

Sincerely yours,



W. Donald Rhinesmith
President

Enclosures

WDR:vmh

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Department of Art
Oberlin College
Oberlin, Ohio 44074
February 12, 1969

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I am working on a Master's thesis at Oberlin College on the impact of Alfred Stieglitz' exhibitions of modern European art at "291"; I am interested in trying to find out exactly what he showed as well as what effect it may have had on artists, critics, and public, and on the Armory Show in 1913. I have done research in New York City and at the Yale University Library in addition to general background work, but there are still many gaps.

I understand (from Mrs. Jan Muhlert, who wrote her M.A. thesis on Arthur Dove at Oberlin several years ago) that you had close connections with Mr. Stieglitz and that you might have some records of the 291 Gallery that are available no where else.

I am hoping to be able to make a trip to New York City in about a month, and I would very much like to meet to you and to talk with you about some of my ideas. In any case, I would appreciate any suggestions which you could make about sources I can turn to. I am looking forward to hearing from you. Thank you very much for your help.

Sincerely yours,

Barbara A. Wolanin
(Mrs.) Barbara A. Wolanin

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File - K

April 8, 1969

Mr. Keiji Kawakami
Iolani Sportswear, Ltd.
1218 Kona Street
Honolulu, Hawaii 96814

Dear Mr. Kawakami:

Thank you for your letter of March 31, 1969.

After a little investigation, we have found that a charge of \$35.00 was included in your bill which actually was the packing charge for shipment by air. I discussed this with Mrs. Halpert and since she had offered to pay part of the charges, we are herewith enclosing a check in the amount of \$35.00.

We are indeed sorry for the problem and inconvenience it may have caused you.

Sincerely,

Murray M. Max

MMW/ms
Enclosure

cc: Mr. Satoru Abe
44-06 Jessie Court
Little Neck, N.Y.

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senders are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by be published 60 years after the date of sale.

April 4, 1969

Mr. Robert L. Dorfman, C.F.A.
George J. Dorfman & Company
97 North Main Street
Gloversville, New York 12078

Dear Bob:

It has been increasingly difficult to consult with you on a continuing basis since your firm is so far from New York City and not immediately available when problems arise.

I have therefore decided to have my personal matters (including the preparation of the 1968 income tax returns) handled by the same New York City accountant who takes care of my corporate records. He is Mr. Harry Back, C.F.A., of 520 Fifth Avenue, New York, N.Y.

Please send him all 1968 data which is in your files, together with copies of all my returns prepared for the years 1965 through 1967.

Please do not consider this letter as evidence of any dissatisfaction with your past services. I merely feel that the times are so complex that I must have a consultant close by and readily available when needed.

Sincerely,

EGH/mmw

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JEROME B. SMITH, M.D.
621 NORTH CHESTER RD.
SWARTHMORE, PA. 19081

March 25, 1969

Dear Mrs. Walpert,

I am enclosing a check for \$500.00 as further
payment on the Brodersen.

I would appreciate it if you would change
my "billing schedule" to \$100.00/mo. to cover the
balance due.

Sincerely,
Jerome B. Smith, M.D.

Nov 16, 1968 -

Brodersen - Bay Carrying Table, 1968

12/10/68 Don't

1/31/69 " "

3/10/69 " "

3/28/69 " "

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Pat - 500.00

for to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
not both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by be published 60 years after the date of sale.

March 25th, 1969

Mrs. Stephen S. Stone
180 Egin Street
Newton Centre, Massachusetts 02159

Dear Mrs. Stone:

In Nathaly's absence (she comes here only twice a month) I am answering your letter of March 20th which arrived today.

During the past year we have severed connections with several of our consignors - including Shahn and Rattner. Mrs. Halpert found it more and more difficult to work with some of the artists and with some of the estates, and is now concentrating on the inventory.

Consequently, we are not in a position to make appraisals as the prices of these artists works as well as those of many other artists have changed considerably. Therefore, I would suggest that you communicate with Parke-Bernet or another professional appraiser.

For your information, both Nathaly and Harry are feeling well. Mrs. Halpert is going through a state of exhaustion at the moment. I am sure she would be delighted to see you when you are next in New York.

Sincerely,

Murray M. Wax

MMW/me

have other organizations--either financial or art works. I do not presume to expect any such thing, I merely hope that you consider our efforts worthy of tangible endorsement in this way.

I too can admire the valiant regard that the people in Israel had for their art works in time of danger--but it is no different from what I (or you) would have done under like circumstances. And I would want to believe that the kind of relevant educational museum which I am trying to develop can be considered by you as a vitally important approach to the severe problems which this country faces and that the solution of these problems, to which our approach is a unique one, can compete for your interest and support with other causes.

I am not appealing specifically with regard to your African art collection though I feel that our Museum would be the most natural ultimate repository for it.

I guess I am writing more as a matter of principle. I am interested in how seriously you take our enterprise. Some criticisms that we get, we ignore because they are either uninformed or petty but yours I would regard as a realistic weathervane for us.

We are building a permanent exhibition showing relationships--parallels, derivations, etc.--between African art and modern art. We are not preaching influence per se, but striving to show the genuine role that African art played in the revolution which was going on in the first decades of this century. There is much that needs to be said about this that has not yet been properly dealt with, but one must take care not to make exaggerated claims.

I have already researched some fifty sets of comparisons (on slides) with another thirty listed for further work. Most are European art. Can you help us develop this theme by suggesting examples, possibly allowing us to have slides made of works that you have, and ultimately considering the donation of a few paintings by Weber, Rattner, Morris or others that would be relevant and that would not be needed as integral parts of other collections?

Lastly, would your own foundation be in a position to assist us in our building fund at this time? We are doing over our building, increasing floor space by 50% and bringing it into conformance with D.C. building codes. The whole job, including gaining clear title to property, new construction and refurbishment of old properties, will cost \$350,000 of which we already have \$110,000 with another \$90,000 in the offing. (See attached charts.)

As you will note from one of them, I have raised some \$800,000 in gifts or pledges thus far--most of it for operations and programs, also for property acquisition and refurbishment, acquisition of art works, and even \$78,000 as the first installment of a \$400,000 pledge for our Endowment Fund. I have never really asked you for financial support before but you did contribute a \$100 membership on one occasion and I hope that you might consider helping us in a more substantial dimension at this time.

Well, now I've said it all and I look forward to hearing from you soon. With very best wishes,

Sincerely,

Warren

Warren M. Robbins

WMR: nth
Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

IOLANI SPORTSWEAR, LTD.



1218 Kona Street, Honolulu, Hawaii 96814 • Telephone 536-0826 • Cable Address: "IOLANI"

10 April 1969

Mrs. Edith Gregor Halpert


465 Park Avenue

New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you for your letter of the 8th. I am also sorry for all the trouble it caused you. Let me assure you that it was not intentional as Satoru happens to be very good friend of mine and I could not jeopardize his relationship with you on my account. Also, thank you for the check. No one can expect you to be more fair.

Aloha,


KIYOMI KAWAKAMI

*Kiyomi
of Hawaii*
DIVISION OF IOLANI SPORTSWEAR, LTD.

Members as of October 1, 1968

A.C.A. Gallery
 Associated American Artists, Inc.
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 Leo Castelli Gallery
 Galerie Chateau
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due to publishing information regarding sales transactions,
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 from both artist and purchaser involved. If it cannot be
 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 may be published 50 years after the date of sale.

MUSEUM OF AFRICAN ART

FREDERICK DOUGLASS INSTITUTE OF NEGRO ARTS & HISTORY

316-318 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002

LINCOLN 7-0324, LINCOLN 7-7424

April 3, 1969

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York 10022

Dear Edith:

It was great to see you again and particularly to see you looking so well. You must keep it that way and not let the pressure build up (I keep telling myself.)

Your Bakota looks fine in the center panel of our show which has just been installed at the Corcoran. They want to keep the show up for April and May; if you want the piece back before then, I'll make a change. Enclosed is the loan receipt with insurance value set at \$4500.

I must say, in all candidness, how disappointed I am--in myself--in failing to have won your real support in this undertaking in which you, in the early years, played a fundamental guiding role. We still have a long way to go of course in attaining proper professional status and competence, having started with neither--but at the same time we have measurable and significant progress in having brought the Museum to the point where National Gallery Director, John Walker, visits us to express his strong approval for what has been accomplished and to seek our assistance and participation in an exhibit of African art they are planning for next year.

The enclosed papers will give you an idea of our financial circumstances and programs. All the while that I have been striving to establish and develop our institution and conducting an educational program which places ever-increasing demands on our limited resources, we have been building our collection to more than 1000 works. They are not yet of the quality we ultimately need, but are sufficient to mount extension shows at such places as the Cosmos Club and the Corcoran which are extremely well received.

But we find ourselves in the middle of frequently conflicting expectations and criticisms as to what we should or should not be doing: from the art community, from the African community, the Negro community, the school system, the collectors. Every group, from the standpoint of their own parochial interests, tells us what we should be doing. I must utilize my limited time (seven days a week) and give priority to those things which will contribute the most toward our permanent establishment.

It has not always been easy because our most vocal critics have been those who have helped us the least, while criticizing us for shortcomings in the very respects where they could help us. On the other hand, those who have helped us the most have done so with the quiet confidence that we would use their help in the best way ultimately.

I have not been among those who come continually to you for help or handouts (I hate asking people for money) though I have hoped--and considered it a measure of our real success--that you would want to give our Museum some support as you

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS Boston Massachusetts 02115



Department of Paintings

March 31, 1969

Mr. Murray M. Wax
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Wax:

Mr. Rathbone would like to have the two paintings
Rectangles and A Few Shapes by Arthur C. Dove sent
to the Museum for further consideration and examina-
tion at your convenience.

Would you be good enough to send us a note as to when
we might expect them to arrive. Thank you very much
for taking care of this.

Sincerely,


Laura C. Luckey, Assistant
Department of Paintings

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 14, 1969

Mr. Thomas Jefferson
JEFFERSON GALLERY
1014 North Doheny Drive
Los Angeles, California 90069

Dear Tom:

If you think you experienced a hiatus, I can assure you that mine will beat yours and any others after the horrible experiences I have had. This is offered as an excuse for being so late in answering your letters.

Incidentally, you heard about Tracy leaving the Gallery to work for Bernard Banenberg - the dirtiest crook in history, and that I am having a rough time with the lower echelon personnel including a porter who left yesterday.

Thank you for returning the Zorachs, which have been forwarded to the "darling" heir.

We have had so many requests for Dove's work for museums throughout the country despite the fact that the exhibition the Museum of Modern Art selected has travelled all over the country, and is still on view now in their quarters which is the end of the tour.

Now that we are in February, you will have to move up your date accordingly. The collages are never shipped and the only one we have available requires the "hand carrying method". If you can appoint someone who is planning to be in New York, we will pack it very carefully - if he agrees to keep the package on his lap on his plane trip.

I can arrange to send you some watercolors and several paintings in oil, as well as one of the large charcoal drawings. If you will trust my judgment,

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

March 22, 1969

Miss Margaret McKellar
Executive Secretary
The Whitney Museum
945 Madison Avenue
New York, New York 10028

Dear Miss McKellar:

Please forgive me for not phoning you regarding
your inquiry relating to the Charles Sheeler Show.

I have had word recently from Mrs. Sheeler's lawyer
to the effect that in view of the small number of
paintings and drawings left in the overall inventory
all of the prices must be increased.

If the Whitney Museum or any other Museum wishes to
purchase a picture we can let the figures listed on
our original consignment to the Smithsonian Institu-
tion remain but as a net figure and without the
usual discount, with the exception of the first item
PLUMS ON PLATE dated 1910. The figure for this work
will have to be increased to \$15,000.00 net.

You will note that a number of the exhibits are
marked NFS, which means Not For Sale, as they have
been promised for previous acquisition. They are:

WHITE SENTINELS
THE YELLOW WALL
SKYLINE
SELF PORTRAIT

For private purchases, I am listing the revised
prices to be quoted:

- 1 -

CAPITAL UNIVERSITY

An Educational Institution
The American Lutheran Church
Columbus, Ohio 43209

614 235-8811

H. L. Yochum,
President

Office of Development

April 10, 1969

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

We are so pleased that you will be our guest at Capital University on the occasion of the dedication of our Learning Center April 27. It is indeed our privilege to have such an outstanding friend as you with us.

Motel accommodations have been arranged for you at the Christopher Inn near downtown Columbus for the evening of April 26. So that transportation arrangements can be finalized, I would appreciate having at your earliest convenience the flight number and time of arrival in Columbus.

I shall be looking forward to hearing from you and having the opportunity to meet you later on this month. Please let me know if there are any special arrangements you need made and I shall be most happy to carry through here at this end.

Sincerely,

Harold L. Harper
Harold L. Harper
Director of Development

HLH:jm

Answered by Mrs. Halpert

Price in publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 4, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Well, at long last, every thing is straightening itself out. As you know, we must present each potential acquisition to the Committee on Works of Art before it can be accepted. This is particularly true of purchases. I suppose I did not explain this fully and I am sorry. It is an irritating technicality but we have to stick by it. Therefore, your letter of January 31, 1969 which says that we "purchased" the Max Weber and "acquired" the C.S. Price is not strictly accurate. They were in our hands awaiting approval but pending that approval, no check could be sent.

The Committee on Works of Art last week voted to acquire both works and so a check for the full amount is enclosed with authorization for payment.

I hope to see you on my next trip to New York. Sorry this misunderstanding occurred.

All best regards,


Director

Enclosures 3

JH/hcd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 9, 1969

Mr. Frederick S. Wight
University of California
Los Angeles, California 90024

Dear Fred:

Forgive me for being so late in my reply, but I have had a very rough time during the past six months (you will hear about all of this sometime in the future) and I am just getting around to my correspondence file.

I have been hoping to see you for a long, long time and wish you were planning to come to New York in the near future. I do hope you will be able to come soon and will let me know in advance so that I will make no other previous dates. It has been such a long time since I have had the pleasure and now that I am not in a position to travel, I can't pay you a surprise visit.

With affectionate regards,

Sincerely,

EGH/mm

P.S. I just came across your letter of March 13th. The Samuel Halpert Exhibition looked very well at the Bernard Black Gallery, but the majority of the pictures were borrowed from his (Sam's) family who grabbed everything accessible because Sam left no will and I was a childless widow. However, I had several of his paintings in my apartment marked distinctly "Happy Birthday" or "Merry Christmas".

I was very glad that the exhibition was held because he was a forgotten artist by this time, and the exhibition was very well received. So you see --- we all survive, willy-nilly.

CAPITAL UNIVERSITY

An Educational Institution

of The American Lutheran Church

Columbus, Ohio 43209

614 236-6611

H. L. Yochum,
President

Office of the President

March 26, 1969

Apr 27 *Sum.*

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Now that we are approaching the date of dedication of the Learning Center, April 27, we should finalize arrangements.

Probably you can investigate the schedules of the airlines better from New York and make your own reservations for the trip to Columbus and return. We are holding a reservation for you at the Christopher Inn for Saturday night, which can be extended also to Sunday night if this is convenient for you.

Since we are making this an academic convocation, with the Faculty marching in procession, we should like to have you on the campus not later than 2:00 p.m. If you wish us to rent an academic gown for you (the entire Faculty will be wearing academic regalia) let us have your height and head size for the academic cap not later than April 10. We provide the hood which will be presented to you.

The convocation begins at 2:30 and will probably close at about 3:45. There will be a reception for our distinguished guests. You are then free to leave or visit with friends or return to New York as you wish.

This should be a very interesting and enjoyable occasion for all of us. I look forward to greeting you.

Cordially yours in HIS service,

H. L. Yochum

H. L. Yochum, President

HLV/bg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.



LENDER'S COPY
LOAN AGREEMENT

THE METROPOLITAN MUSEUM OF ART

Fifth Avenue and 82nd Street
New York, New York 10028
Telephone: (212) TR 9-5500
Cable: METMUSART

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EXHIBITION: NEW YORK PAINTING AND SCULPTURE: 1940-1970

DATES OF EXHIBITION: October 18, 1969 - February 1, 1970

Work due at The Metropolitan Museum of Art: September 1, 1969

LENDER: Mrs. Edith Gregor Halpert

ADDRESS: Downtown Gallery, 465 Park Avenue, New York, New York 10022

Exact form of lender's name for
exhibition label and catalogue:

NAME OF ARTIST: Stuart Davis

TITLE OF WORK: Pochade, 1958

MEDIUM OR MATERIALS:

DATE OF WORK: Does date appear on work? Where?

SIGNATURE: Is the work signed? Where?

SIZE: Painting, drawing, etc. Height Width (without frame)
Height Width (with frame)
Sculpture (without pedestal): Height Width Depth
Approximate weight lbs.

CATALOGUE AND PUBLICITY: Unless permission to do so has been specifically denied in writing by the lender at or prior to the time this agreement is issued, the Museum is authorized to photograph and/or reproduce in any media the object listed above for archival, educational, and publicity purposes, and for sale by the Museum.

Please send photographs available: Black & White; Color transparencies; Color slides
If not available, where can the Museum obtain photographs of this work?

INSURANCE: A. Does lender wish the Museum to insure the work? Insurance value of work \$
B. Does lender elect to maintain his own insurance?
Name of insurer and address:
Will the Metropolitan Museum as borrower be expected to pay premium?
If so, what is estimated cost of premium?

If the lender elects to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming the Metropolitan Museum as additional assured or waiving subrogation against the Metropolitan Museum of Art. Otherwise, this loan agreement shall constitute a release of

the Museum from any liability in connection with the loaned property. The Museum will accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

SHIPPING: Estimated date of shipment: mo. day year

Point of departure:

Type of carrier:

Size of shipping case:

CONDITION REPORT:

RETURN OF WORK: Name & address:

Recommended procedure:

SIGNED DATE

Please return signed form, any photographic material or other attachments to The Registrar, Metropolitan Museum of Art.

F

3615 Christie Dr
Salado Ohio
Feb 10 1969

Dear Mrs Halpert:

at one time we believed that
when you gave your collection
away, you were not involved in
your gallery anymore. We had
since learned that we were
in error.

About 2 weeks ago we were
in New York and did try to
visit Hontmann Gallery but
you were closed for certain
activities.

Judging from pieces we
New York we believe our
small Marin, Dore, Usher
Rattner needs to be re-
appraised, particularly
since they are to be in an
exhibition of our "Modern
Art Group" at our museum.

April 2, 1969

Mr. Milton Lowenthal
11 Broadway
New York, New York

Dear Mickey:

Just as a strange coincidence, when we ended our conversation an envelope was delivered to me containing a check which is the final payment for the Max Weber gouache painting entitled THE MODEL.

If Mrs. Weber or you will refer to the previous payments you will find the following:

The total net figure to Mrs. Weber was \$2,400.00

Payments made 3/12/69-check #4433 -	\$2,000.00
(enclosed) 4/24/69-check #5013 -	400.00
Total	<u>\$2,400.00</u>

You will find our customary Purchase Slip with the check #5013 enclosed herewith. I do hope that Mrs. Weber files it carefully and doesn't bother me any more.

Sincerely yours,

EGH/eww
Enclosures

(How formal can you get with a lawyer!)

March 28, 1969

Mr. Keija Kawakami
IOLANI SPORTSWEAR, LTD.
1218 Kona Street
Honolulu, Hawaii 96814

Dear Mr. Kawakami:

As we reported to Mr. Satora Abe in New York, we have received word from Airborne Freight stating that you refused the package with the two (2) Doi's which we shipped - following your instructions - via Airborne.

It would be to our mutual advantage if we offered to pay \$34.48; although, this is an unusual experience for us as customarily when anyone requests air delivery he is responsible for all of the expenses involved. Also, we paid for the packing of the paintings and it seems perfectly logical that you should take care of the Airborne bill - but our offer stands - to pay half of the latter, as we have already advised Mrs. Doi of the sale.

Won't you please be good enough to wire your reply upon receipt of this letter, so that the paintings are not retained by the Airborne people any longer than absolutely necessary.

Sincerely,

EGH/mmw

cc: Mr. Satora Abe
44-06 Jessie Court
Little Neck, N.Y.

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GALLERY OF ISRAELI ART

AMERICA-ISRAEL CULTURE HOUSE

4 EAST 54TH STREET, NEW YORK, 10022

TELEPHONE: (212) 751-2700

CABLE ADDRESS: AMFUNDPAL

March 20, 1969

Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
57th St. & Park Ave.
New York, New York

Dear Mrs. Halpert:

I was very sorry to have missed you at our reception for Avigdor Arikha on the occasion of the opening of his show at the Gallery. The exhibition is a particularly beautiful one and Arikha is one of Israel's most important artists, with a wide international reputation.

Unfortunately, the unsold paintings will have to be sent to Europe for an exhibition in Paris immediately following the close of our show on April 6th. I know you will want to make a special effort to come in before that date, as the exhibit is of real significance to the art-involved New York public.

I look forward to seeing you.

Sincerely yours,

Linda Sweet

Linda Sweet
Acting Director

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Feb 2, 1969

Dear Mrs Halpert -

Our conversation Saturday was a real pleasure, and something like a course of study in American art. Please make your books as colorful!

The Sheeler is a marvel. To think that something so great is still available, and within my reach! Building a collection is a painful pleasure now, because there is great art available, and most of it has to be passed by for financial reasons. So my pleasure in selecting something as unique and important as the Sheeler mural study is very great.

Thanks to your help and encouragement, I am building a fine collection. All items, each item a significant part of an important artist's work. Of course it would be difficult to select anything but a gem at your gallery.

I hope to buy more - a Marin, and possibly the Dove "colored drawing in oils". Finances are the only limitation, and so please arrange time payments on the Sheeler, if you will. Naturally, I'll pay in full sooner than scheduled, as possible, and select my next painting when the account is clear.

Thanks again for the catalogs.

Sincerely,

St Helmholtz
94 Rutgers St.
Clifton, N.J.

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February 27, 1969

Mr. C. Male, Jr.
Commercial Office Supply
650 Madison Avenue
New York, New York 10022

Dear Mr. Male:

In response to your recent letter regarding current market evaluations of works by Abraham Rattner, please be advised that since we no longer represent Mr. Rattner our appraisal figures would not be valid.

We are indeed sorry that we cannot help you in this matter.

Sincerely,

RGH/new

File

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

April 9, 1969

Mr. Robert F. Karolevitz
Cedar Crest Farm
Mission Hill, South Dakota 57046

Dear Mr. Karolevitz:

Your letter of April 4th together with the Xerox
page from TIME of June 9, 1941.

Please be advised that we do not, nor have we
ever represented Harvey Dunn. If you will
refer to the Xerox clipping, you will note that
Mr. Dunn's work was exhibited at the Guild Artists
Bureau, not the Downtown Gallery. Apparently,
Time has an incorrect reference.

Good luck on your book.

Sincerely,

Murray M. Wax

MMW/me

FU

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 18, 1969

Mr. T. Perry Rathbone
Boston Museum of Fine Arts
479 Huntington Avenue
Boston, Massachusetts

Dear Mr. Rathbone:

Mrs. Halpert has been away from the office, lecturing and she has also been ill so I am taking the liberty of writing to you regarding two Arthur G. Dove oil paintings which I believe were set aside for your consideration. The two works are titled:

RECTANGLES, 1942 -#42/04 - size 28 X 21"

A FEW SHAPES, 1940 -#40/02-Size 21 X 15"

I am writing to you at this time to ascertain whether these are still under consideration so that we may be certain that they are held for the Museum of Fine Arts.

I would appreciate hearing from you at your earliest convenience. Thank you.

Sincerely,

Murray M. Wax

MMW/ma

February 15, 1969

Miss Jill McDonald
ACC, Box 7340
Abilene, Texas 79601

Dear Miss McDonald:

Thank you so much for your letter of February 9th
concerning your American history paper.

Since we get so many requests such as yours, and
since we do not have a staff large enough to handle
all such requests, may I suggest that you contact
the Archives Of American Art, 41 East 65th Street,
New York, New York. They have microfilmed our
records and perhaps can be of greater service to
you.

Sincerely,

Murray M. Wax
Assistant to
Mrs. Edith G. Halpert

MMW/me

Me

NORMAN
HOLMES
PEARSON
231 H G S
YALE UNIVERSITY
NEW HAVEN CONN

4 April 1969

Dear Mr. Haffert,

I have just
returned from abroad & find
your kind letter of March 14th
advising me that the Demuth
watercolor had been sold to the
Whitney. I will write to Jack
Baur and get a photograph
of it from him.

With many thanks,

Sincerely

Norman Holmes Pearson

Walter A. Compton
Fogg Art Museum
Harvard University
Cambridge, Massachusetts
March 3, 1969

Edith G. Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am now back in snowy Cambridge, and want to thank you so much for your kind reception to my work on Arthur Dove.

The Tuesday I spent in the Downtown Gallery looking at this fine artist's paintings was worth far more than all I have read and heard about him. There is really no substitute for experiencing the actual substance of paint and canvas.

My only regret is that I have no color photographs of them, nor any kind of photographs of the 17" X 21" charcoal drawings. Those who will be reading my paper on Dove will be without the best evidence for it -the pictures themselves. I do understand your position on this, and only hope you may find some way around it. Meanwhile, the black and white photos I am able to obtain must suffice. Of course I would gladly donate any pictures I might be allowed to take to your files, and you would have full publication restriction rights.

Again let me thank you for your valuable time and assistance in what I know are most trying circumstances. It is this quality in you that has served the cause of modern American art when few others would.

Yours sincerely,

Walter A. Compton
Walter A. Compton

LAW OFFICES OF
RUBIN, WACHTEL, BAUM & LEVIN

598 MADISON AVENUE

NEW YORK, N. Y. 10022

AREA CODE 212 - PLAZA 8-2700

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MAX WILD
ROBERT A. LEVITAS
PHYLLIS J. ROBERTS
DAVID L. HELMAN
LLOYD M. FELLER

WASHINGTON OFFICE
1100 CONNECTICUT AVENUE, N.W.

February 25, 1969

BY HAND

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, N. Y. 10022

Re: Controversies with
Bernard Danenberg
and Ben Shahn

Dear Mrs. Halpert:

Reference is made to our retainer agreement dated December 5, 1968 covering your controversy with Mr. Bernard Danenberg and our retainer agreement dated December 13, 1968 covering your controversy with Mr. Ben Shahn. Under the terms of both of these retainers, we reserved the right to terminate our representation of you at any time and for any reason. Based upon the occurrences of the past few weeks, it is now apparent to us that we can no longer represent you in either the Danenberg or Shahn matters in a proper and lawyer-like manner. Accordingly, we are terminating forthwith our representation of you.

You have paid to us the sum of \$5500. We are reviewing the time charges and disbursements expended by us in connection with our representation of you to date and, if there is any balance due, we shall remit that balance to you forthwith.

We advise you to retain new counsel at once so that your interests will be protected. You are further advised that a motion on behalf of Mr. Shahn seeking an accounting and other relief will appear on the calendar of the Supreme Court, County of New York, Special Term, Part I on Friday, February 28, 1969.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If a cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RUBIN, WACHTEL, BAUM & LEVIN

Mrs. Edith G. Halpert

Page 2

February 25, 1969

In order to afford you adequate time to secure counsel in connection with the Shahn matter and to oppose this motion, we have obtained the consent of Martin Bressler, Esq., of Bressler & Meislin, Mr. Shahn's attorneys to adjourn this motion for three weeks until Friday, March 21, 1969.

We shall be happy to turn over your files to you or any representative you designate and we will, of course, cooperate with your new attorneys.

Very truly yours,

RUBIN, WACHTEL, BAUM & LEVIN

By



Abraham G. Levin

AGL/mah

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Tom G. McClain
McClain Dray Line, Inc.
Marion, Indiana

3/12/69

Dear Miss Halpert:

I am interested in the work
of Ben Shahn and Rayne Bonta
of Marion suggested to contact
you, he has bought some of
Shahn's work.

I am mainly interested in his
silk screens, small editions, and
even a watercolor. If you
have any pictures, or catalogues,
or suggestions I would appreciate
hearing from you.

Thank you very much.

Tom McClain
1119 Overlook Rd.
Marion, Ind.

March 15, 1969

Mr. Tom G. McLain
1119 Overlook Road
Marion, Indiana

Dear Mr. McLain:

Thank you for your letter of March 12th
regarding the works of Ben Shahn.

Please be advised that we no longer represent Shahn and cannot be of any assistance to you at this time.

Sincerely,

Murray M. Wax

MMW/mee

February 11, 1969

Mr. William Lane
Holman Street
Lunenburg, Mass. 01462

Dear Bill:

Forgive me for being so late in carrying out your request. I have been going through a very serious situation which I will explain to you at some other time - a situation that caused two serious heart attacks, reducing my functioning to minimal.

The current valuation, based on a recent sale which was a painting one inch smaller than AERIAL GYRATIONS by Charles Sheeler (also on plexiglas) was \$6,500.00 - which makes this one about \$7,000.00 - for the extra inch.

In order to get an Internal Revenue Service official tax deduction, all gifts to institutions (in this case The Edith Gregor Halpert Foundation) the operation has to clear through the Art Dealers Association of America, Inc., 575 Madison Avenue, New York, N.Y. 10022, which has to obtain appraisals from three art dealers. They will advise you accordingly if you write to them directly stating that you wish to present this painting to the Foundation. Also, they will send you the proper papers to fill out.

In view of the fact that a major Sheeler Exhibition, which received excellent reviews, was initiated by the Smithsonian Institution - with the show going to Philadelphia (where it is at present) and is about to be transferred to the Whitney Museum as the final stop. I am sure that the other dealers will come across with high figures as well.

Feb. 7, 1969

Mr. Satoru Abe called. He will mail you a letter and a check for the two Gai's Mr. Keiji Kawakami wishes to purchase from you (Bambo Image for \$600., W.C. Kawai Cliffs for \$280.) Instructions will be included. He can be reached at 631-4361, if you care to discuss this with him further.

fen

P.S. He was in to see you a few weeks ago regarding this.

3/11/69 - Called - no answer

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

March 8, 1969

Mrs. Margaret O'Neil Freer
24800 Community Drive
Cleveland, Ohio 44124

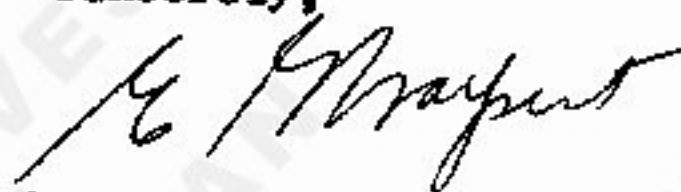
Dear Mrs. Freer:

I am very sorry that neither one of us noticed the damage in the Osborn painting.

Enclosed here I am sending you a credit invoice and look forward to another visit with you so that I may show you other examples by this very interesting artist. If you come in during the next four weeks you will also be able to see our new exhibition entitled "The Performing Arts" which includes not only the artists on our roster but several others whose works we bought directly because I was so interested in them.

I will look forward to your visit.

Sincerely,



EGH/mmw

Encl.

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Any method of insurance is basically mutual, because the many contribute to the losses of the few, thus spreading the cost. Over three-fourths of America's life insurance is now in mutual companies. There is a constantly increasing trend toward the mutual plan of fire insurance.

Founded in 1875, the Mill Owners Mutual now operates in 41 states, the District of Columbia, and in Canada. Its re-insuring companies have assets of more than sixty million dollars.

Ask your local Mill Owners Mutual agent to give you complete details about the sound protection, service, and savings provided by this mutual plan company.



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Will help you determine the kinds and amounts of insurance you need for adequate protection. May save you time, trouble and financial loss. Every property owner should have a copy. Write for FREE copy, now!

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HOME OFFICE: DES MOINES, IOWA
Canadian Office: Hamilton, Ontario
DIVIDENDS TO POLICYHOLDERS SINCE 1875

ART

Marooned on the Left Bank

From a steamer in Manhattan harbor last week debarked a refugee French painter with his wife and two infant sons. He was André Masson, a short, red-faced surrealist whose wirework portraits of dismembered fish and ectoplasmic corpses had won him a reputation in pre-war France as one of modern art's finest flowers. Said he: "It is now just about

officially on "degenerate art," German army officers were reported buying up all the French modern art they could lay hands on.

The People's Choice

The public, which may not know much about art but knows what it likes, had two chances to show its taste last week. One chance was at Manhattan's Downtown Gallery. Mrs. Edith Gregor Halpert, who



KUNIYOSHI'S "GIRL THINKING"
What's wrong with this picture?



The Downtown Gallery, New pictures
HARVEY T. DUNN & "NUDE"
Four bests and a Whew!

a full year that I have been traveling. I am a curiosity even to myself."

Many of Surrealist Masson's fellow artists were still in Europe, either could not or would not leave.

► In France, awaiting papers and passage to the U.S., were 74-year-old Abstractionist Wassily Kandinsky, Surrealists Hans Arp, Max Ernst, Marc Chagall. En route was French Sculptor Jacques Lipchitz.

► Caught by the German invasion of The Netherlands, but still working in his Amsterdam studio, was Max Beckmann, an "Aryan" expressionist regarded by many, before Hitler, as Germany's No. 1 painter. In London, Austrian Expressionist Oskar Kokoschka was trying to find a boat that would take him to the U.S.

► Making the best of it in Unoccupied France, Painters Raoul Dufy and Jean Lurcat were designing modern tapestries at Aubusson. Famed 71-year-old Veteran Henri Matisse, entirely recovered from a recent illness, was in seclusion in his studio at Nice.

► Still sticking to their beloved Paris, Hitler or no, were six of the most famed figures in contemporary art: Pablo Picasso, Georges Braque, André Derain, Georges Rouault, Maurice de Vlaminck, Marcel Duchamp. To them the German army of occupation had extended special privileges, including an extra ration of coal.

Though Propaganda Minister Goebbels' chamber of Nazi culture still frowned of-

runs the gallery, knew that famed paintings do not always sell, wondered why. She got together seven highly rated paintings by well-known American painters (Yasuo Kuniyoshi, Peter Blume, Bernard Kariol, Julian Levi, Katherine Schmidt, Charles Sheeler, Niles Spencer) that had never found a buyer.

Mrs. Halpert called her exhibition *What Is Wrong With This Picture?*, invited gallery-goers to fill out a questionnaire telling what they thought was wrong with each one. No two gallery-goers agreed. Of the Kuniyoshi (*see cut*) one amateur critic wrote: "Feeling of left thigh seems vulgar"; another: "I do not like the position of the figure, nor the color of the flesh."

On the other chance to show its taste the public did better. This one was a show at the Guild Artists Bureau, Manhattan's main clearing house for advertising and magazine-cover art. The Bureau's President George Baker was quite sure there was nothing wrong with his pictures. They were all pictures of beautiful women, some by leading U.S. illustrators.

Mr. Baker called his show a sexhibition, invited visitors to cast their ballots for winners in the following categories: 1) Best company on a desert island, 2) Best company on a desert, 3) Best company, 4) Best, 5) Whew!!! By the time the show closed the visitors had voted a curvilinear nude by free-lance advertising Artist Harvey T. Dunn (*see cut*) winner in all five categories.

Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

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March 14, 1969

Mrs. Leanne Heath
HEATH GALLERY
62 Ponce De Leon Avenue, N.E.
Atlanta Georgia 30308

Dear Mrs. Heath:

In checking through our records, I find that we have never received a signed copy of our consignment invoice #7874 for the large group of drawings that were shipped to you on January 30th, 1969.

It is imperative that we have some acknowledgement in writing that you have received these consigned works of art, and we would greatly appreciate it if you would sign and return the blue copy of this consignment. In the event that you cannot locate that copy, won't you please be good enough to drop us a line advising that you received the goods.

We would be grateful if you would have the courtesy to respond to this letter by return mail so that our records will be in proper order.

Thank you and best regards.

Sincerely,

Murray M. Wax

MMW/me

BERTHA SCHAEFER GALLERY
41 East 57th Street
New York, 10022
PLaza 5-3330

February 8-March 6, 1969

ALFRED H. MAURER

The story of Alfred H. Maurer's rediscovery is a long and, sometimes, frustrating one. It began almost at the instant of his death thirty-seven years ago, and like his life, has been filled with ironic twists and spells of plain bad luck.

I am very proud to have been part of this story. My gallery has handled Maurer's work since 1946, and it is very satisfying to know that there are today nearly twenty works by Maurer in major public collections which at one time passed through my hands.

I have also shared in the frustrations. My 1958 New York exhibition, for which I had chosen from across the country what I considered Maurer's more important works, coincided with the devastating newspaper strike of that year. Neither a review nor an advertisement could be published, and, in the end, the paintings were returned to their owners virtually unseen by anyone in New York.

In putting together the present exhibition, I have allowed myself the luxury of making a very personal selection. Each of the paintings is either one which this gallery now has in hand or one which we have sold in the past. It is a group to which I feel particularly close.

It is not possible to write about Maurer, however briefly, without giving acknowledgment to Hudson Walker. His faith in Maurer's work and his untiring efforts on Maurer's behalf have served as a constant guide to the ever-widening circle of Maurer's admirers. Acknowledgment must also be made to the late Elizabeth McCausland whose pioneering studies of Maurer's life and work are the basis of much of what we know of him today.

Finally, I would like to express my thanks to Professor Herschel B. Chipp, Chairman, Department of Art, University of California, Berkeley, for contributing his critical estimate of Maurer's work to the catalogue.

Bertha Schaefer
New York City
January 1969

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February 26, 1969

Mr. Norman Holmes Pearson
Professor of English and
American Studies
231 H G S
Yale University
New Haven, Connecticut

Dear Professor Pearson:

Thank you for your letter of February 21, 1969.

With reference to the Demuth illustration in McAlmon's book, would you please be good enough to supply us with the following information:

- 1) Title of the book?
- 2) Date of the picture?
- 3) Medium in which it was executed?
- 4) Some description of the work.

We will require answers to these questions in order to do the necessary research to locate a photo which may be available.

Sincerely,

Murray M. Wax
for Mrs. Edith G. Halpert

MMW/mm

F

February 13, 1989

Miss Joan Menschenfreund
Art Editor
Holt, Rinehard & Winston, Inc.
383 Madison Avenue
New York, N.Y. 10017

Dear Miss Menschenfreund:

Your letter was obviously delayed in the mail, and has just been brought to my attention.

As we no longer represent Ben Shahn as his agent, we are not in a position to arrange for a color transparency of the Shahn painting.

I regret that I can be of no help to you.

Sincerely yours,

EGH:fem

GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. · ALBANY, N. Y. · NEW YORK, N. Y.

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HERWIN S. GREENE, C. P. A.

97 NORTH MAIN STREET
GLOVERSVILLE, N. Y.
12078

March 28, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10021

Dear Edith:

Jack asked me to write you setting forth the additional information we need to prepare your return. I left such a list with you when I was in New York a few weeks ago, but if you have misplaced it here is the same information again:

1. I need the cost of the AFA sales during the year as follows:

February 16	Amon Carter	\$ 1,980
February 16	Leigh Block	2,675
May	Sam Scali (deposit)	900

2. We need a description of, valuation of, donee and date of any works of art you gave to museums, etc., in 1968.

3. We need a summary from the Chase bank on your custodian account for the year.

4. We need your W-2 from the Gallery and the amount, if any, of interest paid by the Gallery to you in 1968.

If you have any questions, don't hesitate to call me.

Sincerely,

Bob

RLD:MJ

February 13, 1969

Mr. Harold Kramer
1011 Buckingham Way
Morrisville, Pa.

Dear Mr. Kramer:

Enclosed, you will find a Credit Invoice in duplicate. Will you be good enough to sign the blue copy, in the space indicated, and return the latter to the Gallery.

As you know, Mrs. Englander decided to return the George Morris painting, which she admired so much, and you purchased as a birthday gift for her. Unfortunately, I told the artist that the GARDEN COMPOSITION had been sold, and sent a check to him, but we will get that straightened out shortly.

Sincerely yours,

ECH:fem

Enclosures

February 6, 1969

Miss Lisa Goldberg
123 Longview Drive
Emerson, New Jersey

Dear Miss Goldberg:

Thank you for your recent letter.

In order to help you with your 1968 time capsule project, I am sending to you herewith the following:

- 1) Catalogue - American Art...20th Century
IMAGE TO ABSTRACTION-Amon Carter
Museum
- 2) Catalogue - EDITH HALPERT & THE DOWNTOWN
GALLERY - University of Connecticut
- 3- Catalogue and Press Release for 43RD ANNIVERSARY
EXHIBITION at The Downtown Gallery.

Also, The Smithsonian Institution in Washington, D.C. has recently released a Catalogue of the traveling CHARLES SHEELER EXHIBITION which is a very important art exhibit. There is a charge of about \$6.00 for this Catalogue which can be purchased direct from the Smithsonian.

Sincerely,

EGH/nmw
Enclosures

*Enter in photo book
entered 2/7/69*

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February 6, 1969

Mr. Richard B. Freeman
Department of Art
University of Kentucky
Lexington, Kentucky 40506

Dear Mr. Freeman:

In reply to your letter, we have checked our records of paintings by Miles Spencer which had been sold and found no listing of the painting which you have titled HARBOR VIEW, dated 1915.

After his demise, his widow occasionally made a sale directly from her apartment.

However, this is neither here nor there since the Internal Revenue Service has established a ruling that all such appraisals of works of art given to tax free institutions - museums, universities, etc. must clear through the Art Dealers Association. They send out forms and photographs to three dealers who have had occasion to handle the artist's work at some time or other. These forms are then sent to the IRS which refers to the three prices and makes an average figure of the three. There is also a fee for this service.

Sincerely,

EGH/mon

March 19, 1969

Mrs. Lewis A. Trotzky
35 Yeager Avenue
Forty Fort, Pennsylvania 18704

Dear Mrs. Trotzky:

Thank you for your letter of March 17th
relative to the painting by Georgia O'Keeffe
entitled THE SLIGHTLY OPENED CLAM SHELL.

Please be advised that up until very recently
The Downtown Gallery was the sole representative
for Miss O'Keeffe, who consigned her works to
the Gallery directly. Since this was acquired
from the artist herself there is no question of
its authenticity. Also, one of her personal
idiosyncracies is not to sign her works, and the
lack of signature in no way affects its authenti-
city.

Sincerely,

EGH/MMW

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is by the publisher 60 years after the date of sale.

rise to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 18, 1969

The
Pratt
Center
for
Contemporary
Printmaking
an extension of
Pratt Institute
Publishers of
Artist's Proof Annual
831 Broadway
New York 10003
telephone
(212) 674-0603
Co-Directors:
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Andrew Stasik
Advisory Board:

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Albert Christ-Janor
Sylvan Cole, Jr.
Clare Gray
James A. Houston
Urs L. Johnson
Karl Kup
James L. Laughlin
William S. Lieberman
Gabor Peterdi

Mr. Wax
Downtown Gallery
Ritz Towers
465 Park Avenue
New York, New York 10022

Dear Mr. Wax:

I am returning the Ben Shahn print "All that is beautiful."

We thank you for letting us use this print which was sent to Mexico and South America under the auspices of the International Art Program of the Smithsonian Institution.

Sincerely,

A. Stasik
P.K.

Andrew Stasik
Director

AS/vep

ART
DEALERS
ASSOCIATION
OF
AMERICA,
INC.

575 MADISON AVENUE
NEW YORK, N.Y. 10022

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Administrative Vice President and Counsel
Gilbert S. Edelson
Secretary and Treasurer
Murray Hill 8-7800 (Area Code 212)
Cable Address: Artdealas, New York

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Ex Officio (Ex-Presidents):
Alexandre P. Rosenberg
Pierre Matisse
Klaus G. Perls

February 14, 1969

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York 10022

Dear Edith:

It is a great pleasure for me to confirm to you the decision of our Board of Directors which Klaus Perls and I told you about a few days ago.

Because of your long and distinguished record as an art dealer in New York City and your immeasurable contribution to American art and American artists, the Board has decided that you personally shall be an Honorary Member of the Association for life. It was our great pleasure to offer you this honor and we are equally pleased that you have accepted it.

We hope that your Honorary Membership will be a long, prosperous and happy one.

Sincerely,

Harold C. Milch

Harold C. Milch
President

HCM/sn

Second copy
to replace
lost original.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Temple Beth El Art Festival

400 DEERING AVENUE, PORTLAND, MAINE 04103

Telephone 207 774-2649

March 10, 1969

Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your helpful reply.

I plan to be in New York on Friday, April 18, and I would like to have an appointment with you at that time. If this date is not convenient, could you give me a date between April 12 - 20 (school vacation here) ?

I would like to give you a few details about the show which may help you to help us. We try to steer the best possible course between quality and offering our public something they can afford to buy. Our usual price range is \$200 - \$2,000. We usually receive a 15% commission from the galleries. We would like as many as 12 - 20 pieces from you (work from the 18, 19, and perhaps early 20th cen.). We, of course, pay packing, shipping and insurance.

The "art on loan" section of our exhibit this year will be a one man show of Jack Levine. Our loan chairman saw that you own several Levine's, and asked me to include in my letter a request to borrow them. She will be coming to New York with me, and could make arrangements at that time. We are hoping Jack Levine will attend the show. However, he will be in Japan until May 10, which may make a trip to Portland difficult.

I do so much appreciate your assistance.

Sincerely,

Marcia Goldfarb
Mrs. Walter Goldfarb

Reply to:

*9 Bowdoin St
Portland, Maine*

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GEORGE J. PERUTZ

11405 ST. MICHAELS DRIVE

DALLAS, TEXAS 75230

March 10th, 1969

gjp

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Halpert :

It is always a pleasure to hear from you, and I am glad if our Texas fruitcake gave you the same spiritual lift it gives to me. If you will let me know whether you are ready for another shipment another one will be dispatched.

I am afraid a visit to New York at this time, as usual, is out of the question. My wife is going to Cleveland and Lubbock for bridge tournaments and I have alot of foreign visitors who must be wine and dined. I hope that our mutual friend Enid can see your exhibition " The Performing Arts" and she will give me a report.

You saw our Stuart Davis when you were at our home and although I do not exclude the possibility of a second one in due course, he is not first on my list at this time. As I mentioned to Enid, if we are to acquire anything further at this time it would most likely be a John Marin seascape done somewhere around 1920-1922 (I seem to like this period the best.) The picture " Sunset" which I believe is in your personal collection is the sort of thing we would like to add next.

My next choice would be a Sheeler of the same caliber as your " Wind, Sea Sail." We own three Sheelers now, but two are really studies, one is the little study for "Aerial Gyration" (the large work is owned by Mr. and Mrs. Boignon), the second is Sun-Rocks-Trees (the large work is in the Johnson Wax Collection) - and the third Sheeler is the portrait of his first wife Catherine which as you know we acquired recently from A.C.A. So I think we are overdue for a larger work.

My third choice would be one of Demuth's architectural landscapes. As you might recall we own a fine Demuth flower piece (its reproduced on page 24 of the Museum of Modern Art exhibition previously owned by Bouche) but an architectural landscape we dont have.

We have purchased very heavily during the last 90 days - 3 Georgia O'Keeffe's recently just about broke the bank - but if the right Marin came along perhaps I could pawn my three poodles and the wife and acquire it with the proceeds.

Let me hear from you sometimes when you have time.

With kindest regards, as always,

Sincerely,

George Perutz

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or archive is living, it can be assumed that the information by be published 60 years after the date of sale.

A.F.A.

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April 5, 1969

Mr. Joseph Ebenhart
169 Cherry Street
Burlington, Vermont

Dear Mr. Ebenhart:

I appreciate your communication regarding the F. S. Church painting, THE CAPTIVE. In between out-of-town trips, I have referred to the photograph and have finally decided that while it is a very interesting painting, it is not quite in our category. As you requested, I am returning the photograph.

As you know, our interest in early American art is limited to what we call "folk art" of the 18th and 19th centuries. While we have a large stock of these, we are always interested if we are running low in a specific theme.

You are probably well acquainted with the Webb Collection - the bulk of which cleared through me. This will give you an idea of the type of art I like in this specific field.

Again, many thanks for writing to me about the Church.

Sincerely yours,

EGH/mmw
Enclosure: Photo

March 13, 1969

Mr. Keiji Kawakami
Iolani Sportswear Ltd.
1218 Kona Street
Honolulu, Hawaii 96814

Dear Mr. Kawakami:

Thank you very much for your check in the amount
of \$880.00 which has been credited to your account
as full payment for the two works by Isami Doi.

We are now prepared to forward these works to you
upon advice from you that they have been properly
added to your insurance floater, as we are only
insured to our door. Please advise us as soon as
this is taken care of so that we may forward these
works per your instructions via Airborne Air Freight.

Sincerely,

Murray M. Wax

MMW/za

cc: Mr. Satoru Abe
44-06 Jessie Ct.
Little Neck, N.Y.

February 14, 1969

Mr. Samuel Sachsli
Chief Curator
Minneapolis Institute of Arts
201 East 24th Street
Minneapolis, Minnesota 55404

I am sorry to be so late in answering your letter of January 22nd. I was away during most of this period and when I returned I discovered that my secretary was absent; and, this is my first opportunity to write the answer.

I have checked all of our records and find that TELEGRAPH POLE, 1917 by Joseph Stella belongs to Mr. & Mrs. M.P. Potamkin, 1808 Delancy Street, Philadelphia, Pennsylvania. If you would like this specific work, I would suggest that you communicate directly with them. They may be willing to lend this to you. There may be a problem however in that no one wants to part with a picture for a period of a year, including not only collectors but also galleries - particularly so in the case of Stella whose work was not prolific - and, in our own case we have a very limited number of his pieces *pictures*.

I hope to be in a better position of being more helpful to you in the future.

Sincerely,

EGH/mmw

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 10, 1969

Judge & Mrs. Millard L. Midonick
155 East 38th Street
New York, New York

Dear Dorothy and Will,

Since you expressed an interest in catalogues, I am sending to you two I have available at the moment - Dove and Marin. If there are any other specific artists who interest you, do let me know and I will do the best I can to obtain other catalogues for you.

I still think of the charming dinner party and would love to see more of you both when you have time to come in for a drink at the Gallery or for dinner in the neighborhood.

With affectionate regards,

As ever,

EGH/1207

Enclosures

P.S. I also want to express my thanks for your interest in referring me to a good law firm.

EGH

NORMAN
HOLMES
PEARSON
231 H G S
YALE UNIVERSITY
NEW HAVEN, CONN

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y. 10017

Dear Mrs. Halpert:

Mrs. Michael Allara tells me that you own the illustration which Demuth did for McAlmon's book. I saw this several years ago when I was at Dick Weyand's house in Lancaster and at that time there was some possibility of my adding this to the McAlmon archives which I bought from McAlmon and which are destined for the Yale University Rare Book Library. Mrs. Allara spoke of it as being in the permanent collection of the Downtown Gallery and if this is so you obviously will not want to part with it. I wonder, however, if I could have a photograph of it so that it could be part of the record. Any use of it in a future publication, would of course depend on you and the Demuth heirs.

I hope you will forgive me for troubling you in the matter, but it has always been in my mind to add it to the McAlmon collection ever since I saw the original.

Sincerely,

Norman Holmes Pearson

Professor of English
and American Studies

21/2/69
NHP/wh

H H Bloch
99 Rutgers Place
Clifton, N J 07013

February 12, 1969

Downtown Gallery
465 Park Avenue,
New York, N Y 10022

Dear Mrs Halpert:

It would be much nicer to speak to you in person, but there may not be an opportunity for me to get to the gallery for several weeks, so I had better write now.

* I have your bill for the Sneeeler "Spirit of Research", and will be able to mail a check in a few days. Please ship it at your convenience. I will arrange to cover it with insurance as soon as you give the word.

This week I achieved some sort of status as a collector. Five of my paintings are on display at the Montclair Art Museum in a show called "The Post-Armory Decades". The show includes several interesting items, but none more important than mine. (how's that for pride of ownership?) The Dove Abstraction III earned special mention in the catalog as being an example of American work done before the Armory show... "already mid-stream in the modern current..."

We discussed art books and catalogs during my last visit, and you suggested the Weyhe store, where I was lucky enough to find Wight's book on Dove and a couple more. But not as many as I had hoped to find. If you have any books on O'Keeffe, Dove, Shahn, Davis, Sheeler I hope it will be possible to buy copies before you release them. As a late starter in the collecting field it's just becoming clear that I missed the chance to buy many interesting and informative books. Knowing the artist's background helps a lot in appreciating his work.

Thanks again, many times, for your help in selecting the fine things already in my collection. My next acquisition may have to wait a while, but I look forward to visiting with you again soon at the gallery.

Sincerely,

H H Bloch

due to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 29, 1969

FRATELLI FABBRI EDITORI
Via Mecenate 91
Milano, Italy 20138

Attention: Dr. F. Sarzi Sartori
Copyright Office

Re: Your ref: CPR/FBS/3744/69

Dear Dr. Sartori:

Much as I would like to cooperate with you,
I am not in a position of giving you the per-
mission to reproduce THE PASSION OF SACCO AND
VANZETTI by Ben Shahn.

As of last year, we no longer represent him
nor his Estate. No doubt you read that he
died of a heart attack last week, and there-
fore you can't very well write to him for per-
mission either.

Sincerely yours,

EGH/mmw

dress is:

Miss Heather Meyer
448 Bay Rd.
So. Hamilton,
Mass.

Thank you,
Heather Meyer

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March 22, 1969

Cirker's Hayes Storage
Warehouse, Inc.
305 East 61st Street
New York, New York 10021

Gentlemen:

I believe that amongst the various spaces allotted to the Downtown Gallery I have an almost empty room.

Would you please be good enough to examine the spaces and advise us as we have some additional things we wish to store.

Thank you.

Sincerely,

EGH/nmw

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 6, 1969

Miss Nancy Glasner
Harry N. Abrams, Inc.
6 West 57th Street
New York, New York 10019

Dear Miss Glasner:

Thank you for your letter of March 4th requesting
permission to use one of Abraham Rattner's paint-
ings as an illustration in one of your publications.

Please be advised that we no longer represent
Rattner and we are therefore unable to be of
assistance to you.

Sincerely,

Murray M. Wax
Assistant to
Mrs. Edith G. Halpert

MMW/22

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO, OHIO

OTTO WITTMANN, DIRECTOR

February 7, 1969

Mrs. Edith Gregor Halpert
Downtown Gallery
Ritz Tower Concourse
465 Park Avenue
New York, New York 10022

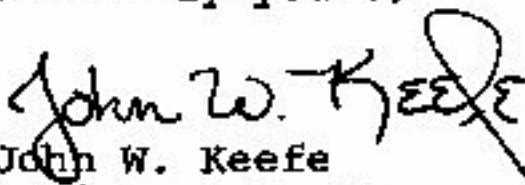
Dear Mrs. Halpert:

I refer to my letter of January 30, of which I enclose a copy.

Please confirm arrangements immediately so that we can arrange pick up and insurance where appropriate.

Our telephone is 419-255-8000.

Sincerely yours,



John W. Keefe
Assistant Curator

JWK:s1b

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 1, 1969

Mr. Lester Arnet
1271 Sixth Avenue
New York, N. Y.

Dear Lester,

My accountant is here today, and called attention
to the fact, that of the three items you purchased,
one was paid for, another was returned for credit,
and there is still a balance due on the Elie Nadelman,
CIRCUS GIRL, amounting to \$25,000.

We will be very glad to have the latter returned to
us, and will give you full credit for it. For your
information, I have a number of clients who want to
buy this piece, and I refused in each instance, as I
have a personal association with the sculpture.

Please let me hear from you shortly.

Sincerely yours,

EMH: fcm

Refd & credited

THE METROPOLITAN MUSEUM OF ART
NEW YORK, N.Y. 10028

March 24, 1969

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

The Metropolitan Museum will celebrate its Centennial year with a series of special exhibitions, the first of which is NEW YORK PAINTING AND SCULPTURE: 1940-1970.

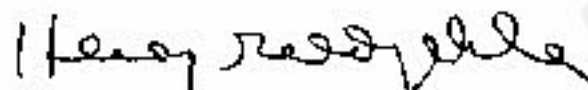
Much has been said and written about the strength of the New York School during the three decades since 1940, and much has been made of our assumption of world leadership in the visual arts. With this exhibition we hope to justify these claims by presenting the best American painting and sculpture as it emerged and developed in New York in these years. To do this well we need the finest examples of work by major artists in both public and private collections. It is for this reason we are asking you to lend the following works:

Stuart Davis - Hot Stillscape for Six Colors
" " - Pochade, 1958

The exhibition will extend from October 18, 1969 to February 1, 1970. We feel that a large and inclusive exhibit of this nature must be visited again and again and that having the show open for three and a half months will be helpful to both the public and scholars.

We hope that you will be willing to cooperate with us in celebrating our Centennial year and in honoring the achievement of our painters and sculptors of the past three decades.

Sincerely,



Henry Geldzahler
Curator
Contemporary Arts

HG:hh

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attention.

Yours truly
Jean N. Potzky
(Mrs. Lewis A.)

April 9, 1969

Mr. E. L. Fuller, Jr.
Carnegie Tech
P.O. Box 241
Pittsburgh, Pennsylvania 15213

Dear Mr. Fuller:

Since I have never received a reply to my letter
of January 2, 1969, I am writing to you again
to inquire whether you wish to sell the "Valhalla
Stable" sign, and if so would you please be good
enough to advise the price you are asking and
any other pertinent information relative to this.

If you will be good enough to let me know your
final decision, I will attend to this matter.

Thank you.

Sincerely,

EGH/mmm

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

April 3, 1969

Judge Millard L. Midonick
155 East 38th Street
New York, New York

Dear Will:

Please don't think I am going to be a permanent nuisance but you have been so helpful that I am going to ask for another favor.... The enclosed (the only copies I have) arrived today via certified mail and this almost gave me the fourth heart attack.

I have no recollection of the previous letter referred to, but I am sure that I would have signed it instantly as Storrs - the father of Mrs. Booz (who is deceased) was my rediscovery and I replaced him on the map with two succeeding shows: a sculpture exhibition from March 23 to April 17, 1965, and the other a painting exhibition from April 18 to May 13, 1967.

Recently, we made arrangements with the Corcoran Gallery to organize a one-man show in both media. This is one of the great honors in the field. Incidentally, both the Director, Mr. James Haritas and Curator, Mr. James Pilgrim from the Corcoran, came here as usual for my help and collectively we selected the show per se, including many loans requested from other Museums and from individuals and persons who purchased Storrs' works here.

Pilgrim was here for about seven days, which I had to devote to him almost exclusively and willingly - because I want this to be a great show for a great artist.

The letters that arrived today indicate that my darling ex-secretary has been in touch with Mrs. Storrs-Booz, a very stupid woman who did nothing to further her father's work until, by accident, I was at their house and saw several sculptures which intrigued me so much that I worked on new arrangements with her. She has done re-

- 1 -

WILDENSTEIN & CO., INC.

NINETEEN EAST SIXTY-FOURTH STREET
NEW YORK, 10021

March 24, 1969

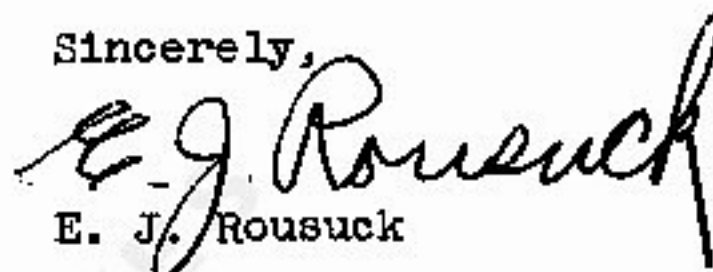
My dear Miss Halpert:

I am enclosing a photograph of the painting, "To Edwin Booth," that went through your hands years ago. I acquired it from the late A. Conger Goodyear.

I wonder if you could give us any additional information on it. I am enclosing a letter that may refresh your memory.

Thanking you in advance for your courtesy, I am

Sincerely,


E. J. Rousuck

Miss Edith Gregor Halpert
465 Park Avenue
New York, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BRETT, WYCKOFF, POTTER, HAMILTON, INC.

ESTABLISHED 1888

REAL ESTATE

15 EAST 47TH STREET • NEW YORK, N. Y. 10017

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March 17th, 1969

To the Tenants
136 East 56th Street
New York, New York 10022

Dear Sir or Madam:

We have the honor to inform you that Darnet Realty Corp. has appointed this office as managing agent of the building in which you reside effective April 1st, 1969.

Members of our staff who will have direct supervision of the building are:

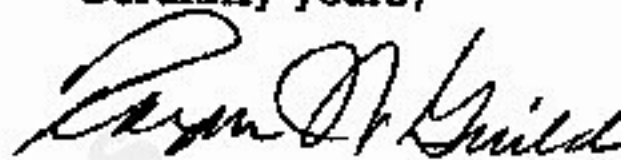
Rental Matters
Maintenance and Operating
Collections

Mr. Wm. H. Hamilton
Mr. William H. C. Pletz, Jr.
Miss Gloria Fischer

All rents due and payable on and after April 1st are to be paid to this office. For your greater convenience checks may be made to the order of "B.W.P.H. Inc." instead of writing out the full corporate name. We will be managing the building under the personal direction of Mr. Jesse Dana.

We welcome this opportunity to be of service to you and look forward to a long and pleasant relationship.

Cordially yours,



Ralph W. Guild
Vice President, Management

✓
April 9, 1969

Rosenblum & Kramer, Inc.
455 West 45th Street
New York, New York 10036

Dear Mr. Rosenblum:

I wrote you some time ago asking you for a duplicate invoice, and also to call your attention to the fact that the vitrine in the guest bedroom of my apartment has never been completed with a base which was ordered originally.

Please be good enough to write a detailed report.

Sincerely,

EGH/nmw

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 15, 1969

The Smithsonian Associates
The Smithsonian Institution
Washington, D.C. 20560

Gentlemen:

From time to time we have been receiving various pieces of mail addressed to Mr. Robert Goode at the Downtown Gallery.

Please be advised that Mr. Goode is not associated here and we do not have a forwarding address for him. In view of this, would you please be good enough to remove his name and address from the mailing list.

Thank you.

Sincerely,

Murray M. Wax

MMW/me

ANKRUM GALLERY 657 910 N. La Cienega Blvd. Los Angeles, Calif. 90069

File
657-1549

February 23, 1969



JOAN ANKRUM
AND SONS

Dear Edith,

You can't imagine what a joyous relief it was to receive your wonderful letter, and the generous check which redeemed us from a most anxious period. Of course it was a terrific thing for you to do, especially at this time when you have so many demands on your time, emotions, and funds, and I hated to press you. We can never tell you how much it means to all of us.

Morris was like a new boy, he was so happy to hear that you like his new paintings, and that you are definitely planning his show for May. He is very proud of your faith in him and of all you represent in art and life. He knows that you have always stood fast in your dedication to art and to your artists, and your belief in him is of the greatest importance to him - your high standards are a challenge for him to reach, and call forth his best efforts.

How ~~our~~ spirits have revived since we received your letter! We love you, and we can hardly wait til we come to New York to see you in May. Oh, the flowers that bloom....!

We had our rain damage repaired, and we are now secure against the renewed downpour today.

Morris and Bill send love and appreciation as I do, as ever,

Joan

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MUSEUM OF AFRICAN ART

FREDERICK DOUGLASS INSTITUTE OF NEGRO ARTS & HISTORY

316-318 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002

LINCOLN 7-0324, LINCOLN 7-7424

March 5, 1969

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York 10022

Dear Edith:

In recent months I have been so over my head in keeping up with program commitments (Black Studies being all the new rage, there are demands upon us from all sides for materials and programs); enlarging and refurbishing our building (see enclosed architect's sketch) and continuing to raise funds to operate and to build a sound base for the future, that I am simply not able to keep in touch with old friends--those like yourself who have helped me so much with encouragement and advice.

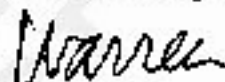
I'm sorry for this. I hope you are feeling better and not too harassed by today's pressures.

The Corcoran has asked us to do a children's show in April, which we are putting together in a way that has never been done before to appeal to the interests and concepts of children. I am quite excited about it.

For it we need a good Bakota and would be grateful to you if you would lend us your superb one once again. To save you time and effort would you please indicate on the enclosed return post card whether this is okay.

With warmest good wishes,

Sincerely,



Warren M. Robbins

WMR:nth

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9

CARLETON COLLEGE
NORTHFIELD, MINNESOTA

DEPARTMENT OF ART

March 5, 1969

Retd 4/2/69
via Railway Express

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Miss Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

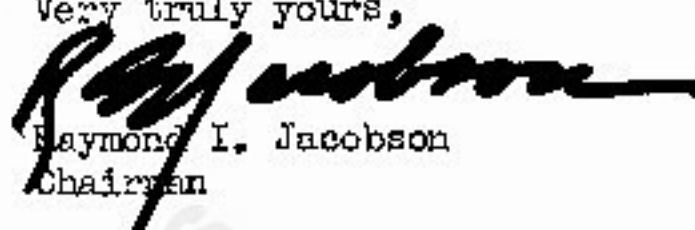
This is in reply to your rather puzzling letter of
February 27.

Your letter of November 13, 1968, was answered on
November 18, and a photo copy of that reply is enclosed.

Surely your records will indicate that both the
Rattner and Shahn works were included in the Carleton
Centennial Print Invitational, which has been in circula-
tion for two years under the auspices of the American
Federation of Arts. The show has only recently been re-
turned to us and we are in the process of writing to the
concerned artists to determine where the prints in the
show are to be sent. The Rattner and Shahn letters are
in the mail, and this matter should be terminated within
two or three weeks.

Please be assured that the Art Department at Carleton
College realizes its responsibilities in this matter and
that there is no cause for the alarm which your recent
communication indicates you feel.

Very truly yours,


Raymond I. Jacobson
Chairman

RLJ:ew

✓
April 9, 1969

Mr. Richard P. Tatler
103 Oakland Avenue
Gloversville, New York

Dear Richard:

I am sorry to be so late in answering your letter,
but as you may have heard the Danenberg situation
has upset me to a point where I have already suf-
fered three heart attacks.

Because Danenberg recently forged my name in a
transfer of The Downtown Gallery Corporation
certificates, I am not in a position to make any
sales of works of art belonging to The Downtown
Gallery.

If and when I am well enough to go to court and
we settle this horribly crooked deal, I will
get in touch with you.

Best regards,

Sincerely,

EGH/mmw

- 2 -

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I will send you twenty "hot" items, and will agree regarding extending the show to two additional West Coast Museums.

Your subsequent letter of January 14, in which you state you have been vibrating with curious ESP for me -- the only way to solve that problem would be to buy a gun and shoot Danenberg, who has been responsible for two heart attacks (mine not his!). I appreciate your offer to help me but the distance between us (geographically) and the fact that you have children makes it somewhat difficult.

With fond regards,

As ever,

EGH/mmm

JEROME B. SMITH, M.D.
821 NORTH CHESTER RD.
SWARTHMORE, PA. 19081

F.V.

File

Feb. 7, 1964

*Received by
J. B. Smith*

Dear Mrs. Halper,

We received the Broderson a few days ago and are enjoying it very much. I wanted you to know that there are several ripples across the face of the painting as a result of improper mounting behind the glass.

Rather than send it back, I would prefer to bring it along with us on our next trip to New York City so that it can be fixed.

I trust you are feeling better. I am sorry about the problem with the Shalins and hope it will soon be resolved, as we are very anxious to purchase one from you.

Sincerely,
Jerome B. Smith, M.D.

markedly well today as despite the fact that the press concentrates entirely on "hippie" art, which will last about another two years - while Storrs will last forever as most of our artists do. Incidentally, Ben Shahn with whom I parted some time ago - had a one-man show at a very good gallery (Kennedy) and the most vicious review appeared in the press as opposed to the good old days when he was with this gallery and he got rave reviews. Not too long after, there was a William Zorach show at the Danenberg Gallery and this show too had a vicious review. In both of these cases, my ex-secretary no doubt phoned these artists, as he did many others, and offered them a tremendous guarantee if they moved from this gallery to Danenberg's.

Aside from all the other shocks - is the fact that I have spent so very much time with the Corcoran people helping them pick a top show, and I offered to pay the entrance and dinner fees for various Washingtonians after they requested a list of people I wanted at the opening.

Since I am sure that I returned the original contract extensions, I have no way of locating Paragraph 4 referred to in the letter of March 24, 1969.

I am bothering you about this because Mr. Ellendorf, one of my current lawyers, who called me today about the Shahn lawyers requesting several things told me he would be tied up for about 48 hours and that I could not reach him this evening. Since you recommended such a good firm, which includes a youngster who is working for me instead of Danenberg, I am pleading for your help once more.

In ending, I want to tell you how much you and Dorothy have done for me in the short period since we have revived our good old friendship.

With many thanks and best wishes,

EGH/mmw

Enclosures

FRATELLI FABBRI EDITORI

di G. D. R. FABBRI & C. s.a.s.

PUBLISHERS - EDITEURS - VERLAG - EDITORES

20138 Milano, Via Mecenate 91

Express-Registered Letter

Our ref. CPR/ESS/3744/69
(please quote in the answer)

Milan, March 25th, 1969

MESERS,

THE DOWNTOWN GALLERY
465 Park Avenue

NEW YORK

Dear Sirs,

We hereby apply for your permission to reproduce in all the editions of our art publication "Capolavori nei Secoli" edited in several languages by us or our sub-editors, the work:

- "The passion of Sacco and Vanzetti" by Ben Shahn.

Looking forward to receiving a prompt answer, we warmly thank you in advance.

Yours sincerely

FRATELLI FABBRI EDITORI

Francesco Sgarbi Sartori

Dr. F. Sgarbi Sartori
(Copyright Office)

cb

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March 12, 1969

Mr. Milton Lowenthal
Counselor At Law
11 Broadway
New York, New York 10004

Dear Mr. Lowenthal:

With reference to our conversation today, you will recall that I told you that Mrs. Halpert is ill and that we will have the photostats tomorrow and see that they are delivered to you.

In the meantime, the following is a list of works by Max Weber which were returned recently for the Weber Estate:

<u>Oils:</u>	Beautification, 1942	- Returned 12/16/68
	Flowers, 1944	- Returned 12/16/68
<u>Gouaches:</u>	Surprise, 1956	- Returned 12/16/68
<u>Pastel:</u>	Apollo, 1915	- Returned 12/16/68
<u>Lithographs:</u>	The Mirror	- Returned 12/16/68
	Bathers And Sails	- Returned 12/16/68
<u>Drawings:</u>	Female Figure	- Returned 12/16/68
	Head #2, 1943	- Returned 12/23/68

Sincerely,

Murray M. Wax
for Mrs. Edith G. Halpert

File

UNIVERSITY CENTER IN VIRGINIA, INCORPORATED

ELLEN GLASGOW HOUSE, ONE WEST MAIN ST., RICHMOND, VIRGINIA 23220

OFFICE OF THE PRESIDENT

February 3, 1969

Mrs. Edith G. Halpert
Director
American Folk Art Gallery
New York, New York

Dear Mrs. Halpert:

The faculty Committee on Visiting Scholars of the University Center in Virginia has unanimously requested me to invite you to participate in our Visiting Scholars Program at some time which would be convenient for you during the fall semester of 1969.

We would especially like to have you come at that time because the Collegiate Artmobile which the Center sponsors in conjunction with the Virginia Museum of Fine Arts will be featuring an exhibit from the Abbey Aldrich Rockefeller Folk Art collection. We feel that you coming, although it might not coincide with the specific dates of the artmobile visits, would be of inestimable value to our students, in that you might prepare them for the coming of the exhibit, or explain and interpret it after they have seen it.

Since you may not be familiar with the University Center in Virginia, let me say briefly that we are an organization composed of twenty-six educational institutions whose function is to promote cooperative undertakings among the members. One such undertaking is our Visiting Scholars Program. I am enclosing some recent brochures for this program.

I hope very much that you may be able to foresee some time between late September and early December when you could spend three days with us. Of course, the Thanksgiving holiday is excluded.

We would make all arrangements for your lectures. The Center car would be put at your disposal and one of our staff would drive you to and from the colleges. Entertainment in your honor would be of an informal nature and could be limited or not, as you might prefer.

CONSTITUENT INSTITUTIONS

BRIDGEWATER COLLEGE
COLLEGE OF WILLIAM AND MARY
HAMPTON-AYDNEY COLLEGE
HAMPTON INSTITUTE
HOLLINS COLLEGE
LONGWOOD COLLEGE
LYNCHBURG COLLEGE

MADISON COLLEGE
MARY BALDWIN COLLEGE
MARY WASHINGTON COLLEGE
MEDICAL COLLEGE OF VIRGINIA
OLD DOMINION COLLEGE
PRESBYTERIAN SCHOOL
OF CHRISTIAN EDUCATION

RADFORD COLLEGE
RANDOLPH-MACON COLLEGE
RANDOLPH-MACON WOMAN'S COLLEGE
RICHMOND PROFESSIONAL INSTITUTE
ROANOKE COLLEGE
SAINT PAUL'S COLLEGE
SWEET BRIAR COLLEGE

UNION THEOLOGICAL SEMINARY
UNIVERSITY OF RICHMOND
UNIVERSITY OF VIRGINIA
VIRGINIA MILITARY INSTITUTE
VIRGINIA STATE COLLEGE
VIRGINIA UNION UNIVERSITY
WASHINGTON AND LEE UNIVERSITY

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Charles Simon

MEMO

from ARLENE SCHUMAN

TO: Murray Wax 2/12/69

As per our telephone conversation concerning the Oil painting by "Karfoil", Nude Reclining on Sofa, the enclosed is a bill for restoring this painting.

Would you honor this bill and deduct it from the balance Mr. Simon owes?

Yours truly,

Arlene Schuman
Arlene Schuman



**SALOMON
BROTHERS
& HUTZLER**

MEMBERS OF THE NEW YORK STOCK EXCHANGE

60 WALL STREET • NEW YORK NY 10005

Telephone: 422 -8700

February 15, 1969

Mrs. Barbara A. Wolanin
Department Of Art
Oberlin College
Oberlin, Ohio 44074

Dear Mrs. Wolanin:

Your letter of February 12th addressed to Mrs. Halpert has come to my attention. She is frequently away from the gallery lecturing, etc.

In order to help you with your research, may I suggest that you contact the Archives of American Art 41 East 65th Street, New York, New York, who micro-filmed our records, and may be able to direct you to some additional material.

Sincerely,

Murray M. Wax
Assistant to
Mrs. Edith G. Halpert

MMW/me

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 6, 1969

Mr. Anthony John Sorce
210 East 15th Street
Apartment 1F
New York, New York 10003

Dear Mr. Sorce:

In reply to your letter, please be advised that The Edith Gregor Halpert Foundation has limited itself to a specialized program. The Trustees of the Foundation cannot consider starting a new field which is pretty well covered by a large number of individuals, business groups and museums, as well as a large number of Foundations that concentrate on individual artists.

We regret our inability to be of assistance to you.

Sincerely,

EGH/mrw

February 17, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you for your nice letter. I'm very excited, after having held my breath (almost) for all this time, that I will soon have the painting, and also happy to know the Brodersons sold so fast (as they always do here).

I'm enclosing the first payment of \$400 and will, as apparently is acceptable to you, make the remaining payments in equal amounts on or before May 30, August 30 and November 30. Am I correct in assuming there is no tax, because this is an out-of-state purchase?

I would indeed like the painting shipped now. If possible, let me know the approximate date of its arrival, and by what carrier. REA is fine -- I merely have to pick up the painting at their nearby main depot (they don't deliver in the hills where I live) and hope it will fit in my Volkswagen (if there's any leeway in crating, the smaller the better). If Airborne or some other carrier which delivers, they will have to make an appointment (otherwise I may not be home, and there is no one else to receive) and will need my phone number (213-654-2861). Will you please give it to them, as my phone is unlisted?

I have promised Joan to show her the painting in place, and to introduce Morris to all my cats, who will be delighted to pose for him, so I expect we will have some nice festivities on arrival of the painting!

Sincerely,

Nikki Dillon

Enid K. Dillon
8162 Kirkwood Drive
Los Angeles, Calif. 90046

for publishing information regarding sales transactions, wherever are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

March 8, 1969

Mr. Henry H. Ploch
99 Rutgers Place
Clifton, New Jersey

Dear Mr. Ploch:

Because of the terrible weather condition
we have had here in New York, the transpor-
tation service has been particularly bad.
However, we are making arrangements to have
the Sheeler painting SPIRIT OF RESEARCH
delivered to you via Neeterman since they
know your location. They charge a great deal
but we have no alternative.

It was good to see you yesterday.

Best regards.

Sincerely,

EGH/MSW

February 13, 1969

Miss Beather Meyer
 448 Bay Road
 So. Hamilton, Mass.

Dear Miss Meyer:

As you requested, I am enclosing the biography of Robert Osborn, dated February, 1968.

There have been more exhibitions, subsequently, but I believe this information will give you sufficient material. Incidentally, the list of museums that have acquired examples of his original paintings, and or drawings, have been considerably increased during this past year - as well as exhibitions, etc.

If you should be in New York, you will find micro-films at the Archives of American Art, at 41 East 65th Street.

Sincerely yours,

EGH:fem

33 YEAGER AVENUE
FORTY FORT, PENNA. 18704

17 March, 1969

The Downtown Gallery
465 Park Ave.
New York, N. Y.

Dear Mrs. Halpert,

Recently, my insurance agent looked through my small collection of paintings and noted that The Slightly Opened Clam Shell by Georgia O'Keeffe was not signed. I have enclosed a snapshot of the painting and I wonder if you could, in some way, have it authenticated.

Thank you for your

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BRYN MAWR COLLEGE
BRYN MAWR, PENNSYLVANIA 19010

File Boigon

DEPARTMENT OF HISTORY OF ART

February 28, 1969

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

This is just to say thank you for so kindly
receiving me the other day; and to say how
kind it is of you to think of presenting our
college with a picture in memory of Dr. Boigon.

I am much looking forward to hearing from you
and to seeing you again.

Yours sincerely,

Charles Mitchell
Charles Mitchell
Chairman

CM:vbd

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

F. V.

Not to publishing information regarding sales transactions.
Insurance are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 9, 1969

Mr. Thomas Jefferson
Thomas Jefferson Gallery
1014 North Doheny Drive
Los Angeles, California 90069

Dear Tom:

I am sorry to hear about your father and hope that
you have recovered from the shock by this time.

As you know, I have been going through shock for
a long, long time in connection with the Banenburg
situation which has not as yet been solved. This
explains why you have not heard from me about the
Dove Exhibition - but, if you are still interested
I think I can arrange to send you a group for ex-
hibition via Santini and Emery Air Freight. After
all, I have to remember I am running a business
and have to adjust myself to the situation now
that I have a new set of lawyers who may accom-
plish something.

I trust that you have made the adjustment and I
hope to do the same.

Fondest regards,

Sincerely,

EGH/mmw

if you need photographs I can
send them to you immediately.
We would be grateful to you for
your consideration of this request.

Sincerely yours
Joseph G. Gosman
MD

THE
DOWNTOWN
GALLERY

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: PLaza 3-3707

STATEMENT

April 1, 1969 196

Mr. George J. Perutz

11405 St. Michaels Drive

Dallas, Texas, 75230

Morris Broderson, CALIFORNIA STILL LIFE WITH WOODEN FISH, 1968
1/15/69 Balance on Account 500.00

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may be published 60 years after the date of sale.

university of florida, college of architecture and fine arts **UNIVERSITY GALLERY** gainesville, florida 32601

February 10, 1969

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

This is just a short note to tell you how very much we enjoyed your visit to Gainesville and your presence at the Kuniyoshi opening. Also, I hope your journey home was a good one and that you arrived in New York without any problems.

We are all so pleased with the exhibition, but with you and Sara here it was made perfect for us. I hope we can talk you in to coming down for another visit soon.

* I will be sending under separate cover some additional catalogues and the press items for your archives, so keep your eye open for them.

Again let me thank you for all your kind help which made our exhibition a success.

I look forward to seeing you again soon.

Sincerely,

Roy

Roy C. Craven, Jr.
Director

RCC:mzb

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THE METROPOLITAN MUSEUM OF ART

Fifth Avenue and 82nd Street
New York, New York 10028
Telephone: (212) TR 9-5500
Cable: METMUSART

LOAN AGREEMENT

EXHIBITION:

NEW YORK PAINTING AND SCULPTURE: 1940-1970
October 18, 1969 - February 1, 1970

DATES OF EXHIBITION:

Work due at The Metropolitan Museum of Art: September 1, 1969

LENDER: Mrs. Edith Gregor Halpert

ADDRESS: Downtown Gallery, 465 Park Avenue, New York, New York 10022

Exact form of lender's name for
exhibition label and catalogue: _____

NAME OF ARTIST: Stuart Davis

TITLE OF WORK: Pochade, 1958

MEDIUM OR MATERIALS: _____

DATE OF WORK: _____ Does date appear on work? _____ Where? _____

SIGNATURE: Is the work signed? _____ Where? _____

SIZE: Painting, drawing, etc. Height _____ Width _____ (without frame) _____
Height _____ Width _____ (with frame) _____
Sculpture (without pedestal): Height _____ Width _____ Depth _____
Approximate weight _____ lbs.

CATALOGUE AND PUBLICITY: Unless permission to do so has been specifically denied in writing by the lender at or prior to the time this agreement is issued, the Museum is authorized to photograph and/or reproduce in any media the object listed above for archival, educational, and publicity purposes, and for sale by the Museum.

Please send photographs available: Black & White _____; Color transparencies _____; Color slides _____
If not available, where can the Museum obtain photographs of this work? _____

INSURANCE: A. Does lender wish the Museum to insure the work? _____ Insurance value of work \$ _____

B. Does lender elect to maintain his own insurance? _____

Name of insurer and address: _____

Will the Metropolitan Museum as borrower be expected to pay premium? _____

If so, what is estimated cost of premium? _____

If the lender elects to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming the Metropolitan Museum as additional assured or waiving subrogation against the Metropolitan Museum of Art. Otherwise, this loan agreement shall constitute a release of

the Museum from any liability in connection with the loaned property. The Museum will accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

SHIPPING: Estimated date of shipment: _____ mo. _____ day _____ year _____

Point of departure: _____

Type of carrier: _____

Size of shipping case: _____

CONDITION REPORT: _____

RETURN OF WORK: Name & address: _____

Recommended procedure: _____

SIGNED _____

DATE _____

Please return signed form, any photographic material or other attachments to The Registrar, Metropolitan Museum of Art.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 26, 1969

Mr. James Harites
The Corcoran Gallery of Art
Washington, D.C. 20006

Dear Jim:

A representative of ART IN AMERICA Magazine called on me today, and during the conversation mentioned that the magazine is featuring the Storrs article in a forthcoming issue with several color plates and many other reproductions.

I am placing an ad in that issue and would be glad to state that a one-man show of his work is to be presented at the Corcoran Gallery.

I am quite distressed about the whole situation since I have had no word from you, but several calls from Jim Pilgrim stating that he was coming in to discuss this show - but I have had no further word indicating the exact date of the opening - and of course, the pick up by your truck or whatever. Meanwhile, I have recalled a number of paintings and sculptures, to be sure we have everything under control.

Since I have been unable to reach either one of you by phone, I have decided to write this letter to ascertain what has happened, and what will happen.

I will be most grateful to you if you would call me upon receipt of this letter. I do hope also that you will pay us a visit soon, as it always is a pleasure to see you.

Best regards.

As ever,

EGH/AMW

note to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

**THE
DOWNTOWN
GALLERY**

STATEMENT

April 1, 1969

196

**465 PARK AVENUE
NEW YORK, N. Y. 10022**

Telephone: PLaza 3-3707

Joan Avnet Gallery

95 Middleneck Road

Great Neck, New York

#11346

9/30/68 Balance On Account

25,000.00

Elie Nadelman CIRCUS GIRL, 1919

Miss Margaret McKellar
The Whitney Museum
3/22/69

- 2 -

PLUMS ON PLATE	\$15,000.00
FISHERMAN'S WHARF	4,300.00
THE GREAT TREE	4,200.00
TWO AGAINST THE WHITE	6,000.00
NEIGHBORS	4,200.00
ROCKS AT STEICHEN'S	6,000.00

Also, COMPOSITION AROUND RED, which is the last painting on the list, will have to be raised to \$30,000.00.

I am enclosing an extra copy of this letter for your signature and return to us, and hope that this arrangement will not cause you any inconvenience.

Sincerely,

EGH/mm

Signed by Margaret McKellar
The Whitney Museum

rior to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 28, 1969

Jerome B. Smith, M.D.
621 North Chester Road
Swarthmore, Pennsylvania 19081

Dear Dr. Smith:

Your letter of March 25th reached us today, and I was somewhat surprised in the change of the payment schedule which you requested from the original arrangement. However, if this is what you prefer, we will accept a monthly payment of \$100.00 starting on April 1st, 1969.

I hope you are enjoying the fascinating examples of Broderson's work which you chose, and that we will have the pleasure of seeing you very soon.

Sincerely,

EGH/10000

The Downtown Gallery
465 Park Avenue
New York, New York

March 21, 1969

Dear Sirs:

I am writing a book on painting which is to be published by Reinhold in the Fall of this year or Spring, 1970. The working title is Painting: Art and Techniques.

Among the illustrations, I would like to include the gouache painting by Ben Shahn entitled Anger of which I have a photograph, but need your permission if it is to be used.

Also, I would like to include the painting by Georgia O'Keefe, Portrait W, No. 11 (1917), and would be exceedingly grateful if you would send me a photograph of this, together with your permission for its use.

Full picture credit will appear along with each illustration, of course.

I look forward to hearing from you at your earliest convenience. Please, will you reply to me at my home address (below).

Thank you for your kind attention and assistance.

Sincerely,



(Miss) Dori Watson
52 Morton Street
New York, New York 10014

DW/rj



2 more sent

April 10, 1969

Mr. William H. Lane
Standard Pyroxoloid Corporation
Leominster, Massachusetts 01453

Dear Mr. Lane:

Enclosed herewith you will find one (1) black and white glossy photograph of Charles Sheeler's AERIAL GYRATIONS, 1953, Tempera on Plexiglas painting.

We only had one photograph available, so I have ordered two more. As soon as they are ready we will forward them to you.

Sincerely,

Murray H. Wax

MHW/me

Enclosures: photo

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

April 8, 1969

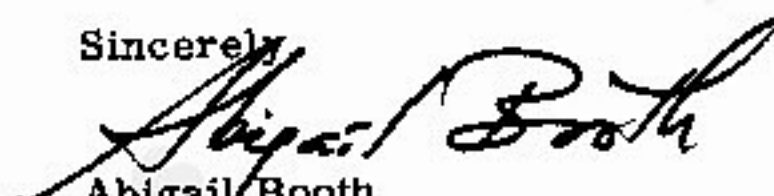
Mr. Murray M. Wax
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mr. Wax:

Your letter to Mr. Lowe enclosing the billing papers from Security Storage has just arrived. I have turned them over to our Registrar, Miss Elizabeth Strassmann, who is the person on our staff who can trace down and correct the confusion. The shipment referred to seems to have been from Washington to New York, therefore it cannot have been the one involving the Sheelers.

I'm sure our Registrar will be able to solve the problem and will appreciate your having sent all the papers directly to us for action.

Sincerely,


Abigail Booth
Assistant Curator of Exhibits

✓
April 5, 1969

Mr. Carmen Capalbo
54 East 81st Street
New York, New York

Dear Mr. Capalbo:

In going through the earlier files, I came across a whole series of carbon copies of letters addressed to you regarding the open balance due of \$128.75 for a Weber drawing which you purchased in February 1961, and for which statements have been sent to you steadily.

I am now enclosing one made out in November 1967, which was attached to the papers.

At one time (early in 1967) you offered to return the Ben Shahn which we could then sell and use the proceeds to pay the Weber Estate for the drawing, and if the Shahn brought a higher figure the balance would be sent to you.

Won't you please attend to this matter so that I don't have to bother you again. I would be grateful for an immediate reply. I hope to see you soon.

Sincerely,

EGH/asm

Enc.

file to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA, LOS ANGELES

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

LOS ANGELES, CALIFORNIA 90024

March 13, 1969

Mrs. Edith Halpert
Director
The Downtown Gallery
32 E. 51st Street
New York, N. Y. 10022

Dear Edith:

I find myself writing as I pick up a copy of a catalogue of Samuel Halpert's painting from the Bernard Black Gallery. It looks very good and I naturally thought of you, assuming your feelings and thoughts were somehow involved.

How are you faring these days? We all survive as best we can. Let me hear from you sometime.

Affectionately,

A handwritten signature in cursive script, appearing to read "Fred".

Frederick S. Wight

FSW/pa

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MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK 13502

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

March 27, 1969

DOWNTOWN GALLERY
465 Park (Ritz Concourse)
New York, N. Y.

Dear Mr. Halpert:
~~Dear Sir:~~

Munson-Williams-Proctor Institute is planning a major Memorial Exhibition of the work by Charles E. Burchfield for the spring of 1970, including an illustrated definitive catalogue. We need to know the whereabouts of works by this artist.

I would appreciate your indicating on the enclosed card any works by Burchfield that you now have or works that have passed through your hands.

Thank you very much for your help.

With kind regards -

Sincerely yours,

Joseph S. Trovato

Joseph S. Trovato
Assistant to the Director

JST/awh
enclosure

*retd
cd 4/12/69*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

18 March 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Our John Marin: Etchings and Related Works exhibition has now come to a close. We are extremely grateful to you for your cooperation in helping to make this one of our most successful presentations.

If you did not receive a copy of the two catalogues which accompanied the exhibition, please let me know. Also, we would be glad to send you a xerox of the excellent N.Y. Times review.

Again, thank you for your generous cooperation.

Most cordially yours,

Kneeland McNulty

Kneeland McNulty
Curator of Prints and Drawings

KMcN/ag

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Bob Karolevitz
Cedar Crest Farm
Mission Hill, S. D. 57046

665-9796

April 4, 1969

The Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

I am completing work on the biography of the late Harvey Dunn, South Dakota-born artist and teacher. Two books -- a limited softcover version and a more detailed hardcover volume -- will be published by North Plains Press of Aberdeen, S. D. (see catalog).

While our concentration will be upon Dunn's pioneer prairie pictures (most of which are on permanent display at South Dakota State University), I am interested in showing his versatility, too. In 1941 he won an award for his painting of a reclining nude, and the story was featured in Time for June 9, 1941 (see attached Xerox).

I would like very much to include the photograph of Dunn and his painting in my larger book, and I have been informed by Time that you own the photograph. Would it be possible to obtain a print and permission to use it? We would, of course, give proper on-page credit.

Thank you for your consideration of this request.

Sincerely,


Robert F. Karolevitz

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 14, 1969

Mr. Norman Holmes Pearson
Professor of English and
American Studies
231 HHH S
→ Yale University
New Haven, Connecticut

Dear Professor Pearson:

Mr. Wax referred your letter of March 10th to me and I am quite certain that the painting which you have in mind is called DISTINGUISHED AIR, a watercolor painted in 1930.

I would suggest that you contact the Whitney Museum which purchased this from us in December 1967.

Sincerely,

EGH/eww